

**148  
PAGES**

DEDICATED TO IMPROVING YOUR PHOTOGRAPHY SKILLS

Issue 108

# Digital SLR Photography

## MOOD & MAGIC

PRO SECRETS TO TRANSFORM YOUR LANDSCAPES INTO MASTERPIECES

*Twilight / Mist & Fog / Dawn & Dusk / Stormy skies & more!*

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The subscription service is open six days a week:  
Monday to Friday (8am-8pm); Saturday (9am-1pm)  
Order online at: <http://subscribe.digitalslrphoto.com>

Standard subscription rate: 12 issues for £43 (UK only)

OVERSEAS SUBSCRIPTIONS: +44 (0)1795 414953  
Europe £45; Rest of World £60; USA \$99.  
USA & Canada subscriptions: Phone: 1-888-428-6676;  
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Kent Science Park, Sittingbourne ME9 8GU.

Digital SLR Photography is produced for Dennis Publishing  
by Red Creative Media Ltd.


Digital SLR Photography is published on the second  
Tuesday of every month. Digital SLR Photography is  
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ISSN number: 1751-8989

Digital SLR Photography is printed in the UK.

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WELCOME TO THE NOVEMBER 2015 issue of *Digital SLR Photography*. If you're an enthusiastic landscape photographer, or know of one, then you'll be very aware that this is one of the most popular times of year with outdoor photographers. Not only are we drawing closer to the magnificent transformation of green to gold as autumn gets into full swing, but we find the weather is very changeable, bringing about all sorts of truly photogenic phenomena, including rainbows, storms, fog and mist. Add to this the fact that dawn is later and nights start earlier and you can see why now is a great time to shoot scenics.

To help you make the most of what's on offer, we've dedicated this month's *Ultimate Guide to Mood & Magic* and brought you all the essential advice you need to capture your most atmospheric images. We've lots of other techniques for you to try too: we've advice on street photography, creative still-lives and portraits, as well as some top tips for helping you capture spooky shots at Halloween. Our gear reviews bring you a test of Fujifilm's fabulous X-T10; a modern marvel in retro guise, along with a group test of four affordable portable flash options. Enjoy the issue and have a great month's photography. All the best!

*Daniel Lezano* **Editor**



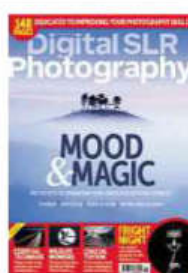
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**OVER HALF A MILLION FOLLOWERS AND GROWING!** Get online and interact with the team at *Digital SLR Photography*. You can follow us on Facebook ([facebook.com/digitalslrphoto](http://facebook.com/digitalslrphoto)), tweet us on Twitter (@digitalslrphoto), join us on Flickr ([flickr.com/groups/digitalslrphoto](http://flickr.com/groups/digitalslrphoto)) or email us ([enquiries@dslrphotomag.co.uk](mailto:enquiries@dslrphotomag.co.uk)) to keep up to date with all that's going on in photography.



## ON THIS MONTH'S COVER...

This month's atmospheric cover image was taken by contributor Ross Hoddinott and beautifully captures morning mist surrounding Colmers Hill in Dorset. Find out how you can add mood and magic to your landscape images in our *Ultimate Guide*, starting on page 68.



## SUBSCRIBE TODAY!

You can get your monthly fix of *Digital SLR Photography* inspiration and advice direct to your door or mobile device by subscribing to our print and/or digital editions. We always have some great money-saving offers or free gifts for subscribers, too! For more details, see page 94.





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## CONTRIBUTING THIS MONTH:



### **Daniel Lezano**

With over 30 years' experience as an enthusiast SLR photographer and 20 years on photo magazines, editor Lezano is as passionate as ever about photography, in particular portraits.



### **Caroline Schmidt**

With extensive experience as a magazine journalist, contributing editor Caroline is passionate about photography and delivering an inspiring magazine each month.



### **Jordan Butters**

With a finger always on the pulse of all things photography, Jordan turns his hand to most things: he's our social media master, features guru and talented pro photographer.



### **Ross Hoddinott OUTDOOR**

He's not only an award-winning nature photographer, a leading expert in landscape and wildlife photography, he's a top tutor, too. [rosshoddinott.co.uk](http://rosshoddinott.co.uk)



### **Helen Dixon LANDSCAPES**

Helen is living the dream, having given up a full-time job to live in Cornwall and become a professional landscape photographer. [helandixonphotography.co.uk](http://helandixonphotography.co.uk)



### **Lee Frost LANDSCAPE & TRAVEL**

A long-standing regular contributor, Lee is a fountain of knowledge when it comes to shooting landscapes and delivering expert tutorials. [leefrost.co.uk](http://leefrost.co.uk)



### **Dina Belenko STILL-LIFE**

Russian still-life photographer Dina is a creative genius when it comes to bringing everyday objects to life and creating stunning compositions. [500px.com/arken](http://500px.com/arken)



### **Simon Kitchen LANDSCAPES**

The award-winning landscape photographer makes a special appearance this issue as he share his expertise on shooting on Anglesey. [landscapephotographyuk.com](http://landscapephotographyuk.com)



### **Damien Demolder STREET**

Specialising in the curious art of street photography, Damien runs regular photography workshops and courses, and blogs about his craft. [damiendemolder.com](http://damiendemolder.com)



### **Magdalena Berny PORTRAITS**

This Poland-based photographer has made photographing her children an art form that's impressing publishers. Find out more in *Nikon Story*. [magdalenaberny.com](http://magdalenaberny.com)



### **Richard Hopkins TESTS**

With over 30 years' experience testing cameras on photography magazines, Richard's one of the UK's leading technical experts on putting photo kit through its paces.

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# Portfolio

## *After the Storm* by Enrico Fossati

[www.enricofossati.it](http://www.enricofossati.it)

"This was my first visit to Haute-Savoie in France. When I arrived it was raining, but I had to ascend 800m along a slippery, muddy path to reach the mountain hut for the night. A distant clearing was noticeable on the horizon, so after a quick meal, I found a good place to photograph the valley below. Finally, after a long day, nature rewarded me with a perfect display of light."

Nikon D800 with AF-S 24-70mm f/2.8G ED lens.  
Exposure: 1/20sec at f/14 (ISO 100).









## ***Rivendell*** by Enrico Fossati

[www.enricofossati.it](http://www.enricofossati.it)

(Top) "I previsualised this shot months before, after researching using The Photographers Ephemeris and Google Earth. It reminds me of the fictional realm of Rivendell, from *The Hobbit*. I was in place a good hour before sunset as the clouds became warm and orange. This moment was one of the best experiences I've ever had."

Nikon D800 with NIKKORAF-S14-24mm f/2.8G lens. Exposure: 1/2sec at f/14 (ISO 100).

## ***West Farthing*** by Enrico Fossati

(Left) "I took this last summer while on holiday with my girlfriend in the enchanting Emmental countryside in Switzerland. It was a strange summer, with lots of rain – not ideal for relaxing strolls! Glimpses of light briefly appeared before quickly vanishing, and this changeable weather offered the chance to capture this scene."

Nikon D800 with NIKKORAF-S70-200mm f/4G lens. Exposure: 1/10sec at f/16 (ISO 100).

## ***Primordial Beauty*** by Enrico Fossati

(Below left) "I took this shot on the beautiful island of Lanzarote. I spent time exploring the volcanic coast, an amazing location for landscape photography. I composed this photo in a small lava bay. The big rock on the left, which to me resembled a petrified dinosaur, provided protection from flare from the direct light of the setting sun."

Nikon D800 with NIKKORAF-S14-24mm f/2.8G lens. Exposure: 1/3sec at f/14 (ISO 100).

## ***The Light is Coming*** by Enrico Fossati

(Right) "I took this while exploring a new area in Haute-Savoie with fellow photographer Valter Joannas. In the afternoon, a thick layer of clouds suddenly rolled over the area, with a breach appearing quickly during the last hours of the day. This produced a very intense and beautiful light, emphasised by the high level of humidity in the air."

Nikon D800 with NIKKORAF-S14-24mm f/2.8G lens. Exposure: 1/10sec at f/16 (ISO 100).











## **Black & White Border Collie** by Monica Vd Maden

[www.facebook.com/MoNoaFotografie](http://www.facebook.com/MoNoaFotografie)

(Top) "This picture was taken just before sunset. I used a large reflector on the right to bounce the natural light back on to the dog. I like shooting from a low angle as it feels more personal. I then tweaked the colours and mood using Adobe Lightroom and Photoshop."

Nikon D610 with NIKKOR AF-S 70-200mm f/2.8G ED VR lens. Exposure: 1/400sec at f/3.5 (ISO 640).

## **Brown & White Border Collie** by Monica Vd Maden

(Above left) "This location was a happy accident. I was walking along with the owner of the dog when we came to a beautiful fallen tree – the light was just right, falling away to a dark background. Sometimes the best pictures come from not planning too much!"

Nikon D610 with NIKKOR AF-S 70-200mm f/2.8G ED VR lens. Exposure: 1/125sec at f/3.5 (ISO 640).

## **Staffordshire Bull Terrier** by Monica Vd Maden

(Above right) "This is my own dog and the shot was taken just before the golden hour. I love shooting at this time of day; the light is soft and perfect. The pink colour in the field is natural too and works well with the warm light. Again, a large reflector was used to control the light."

Nikon D610 with NIKKOR AF-S 70-200mm f/2.8 lens. Exposure: 1/400sec at f/3.5 (ISO 400).



## **Culicium** by Alex Moldovan

[www.facebook.com/Alex.A.M.Photography](http://www.facebook.com/Alex.A.M.Photography)

(Top right) "The idea was an *Alice in Wonderland*-inspired shoot, but we were short of props. I used fabric left over from a previous shoot and, after photographing Jayanne, took additional exposures as we waved the fabric. These frames were then composited in during processing."

Nikon D610 with 85mm f/1.8 lens. Exposure: 1/100sec at f/2.2 (ISO 800).

## **Smoke on the water** by Alex Moldovan

(Right) "I have always been captivated by dancers and their ability to portray emotion through movement. For this shot I included smoke to represent the moving air in contrast to the still water. Erica had the difficult job of holding a pose whilst flooded with coloured smoke!"

Nikon D610 with 50mm f/1.8 lens. Exposure: 1/200sec at f/2.2 (ISO 500).

## **Calicem** by Alex Moldovan

(Far right) "A continuation of the *Alice in Wonderland* theme. Being at the mercy of nature meant that we had to be quick to photograph the smoke leaving the cup before the wind changed. The wind ended up working in our favour as it gave the smoke great dynamic shape."

Nikon D610 with 50mm f/1.8 lens. Exposure: 1/160sec at f/2.2 (ISO 640).









### ***Climbing Up*** by Anna Skoczen

[www.macrocolorphoto.com](http://www.macrocolorphoto.com)

(Above) "This image was taken at our home studio. I used a lighting set-up with two flashguns to light it. I placed one flashgun on either side of the plant before carefully placing the ladybird in position. The background was a small piece of colourful paper."

Canon EOS 5D MkII with Canon EF100mm f/2.8L Macro IS USM lens. Exposure: 1/200sec at f/7.1 (ISO 320).

### ***Duo*** by Anna Skoczen

(Left) "This image was taken in our back garden during the summer. Sunrise is the best time of day to photograph insects as they are at their most docile. This scene was slightly arranged by gently adding the ladybird to the flower from another nearby plant."

Canon EOS 5D MkII with Canon EF100mm f/2.8L IS USM lens. Exposure: 1/13sec at f/5.6 (ISO 200).

### ***Ladybird on Spring Daisy*** by Anna Skoczen

(Right) "Similar to the first image, above, this was taken in our home studio using the same two-light flash set-up, with one flashgun on either side. This was a tricky model – the ladybird was very active and flew away a few times so I had to work fast to get the final shot."

Canon EOS 5D MkII with Canon EF100mm f/2.8L IS USM lens. Exposure: 1/125sec at f/5.6 (ISO 200).



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# Snapshots

YOUR MONTHLY PHOTO DIGEST

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## BEST OF BRITISH

RESULTS  
SPECIAL

THE WINNING AND COMMENDED ENTRIES FROM THIS  
YEAR'S BRITISH WILDLIFE PHOTOGRAPHY AWARDS  
HAVE BEEN UNVEILED AND, JUDGING BY THE RESULTS,  
US BRITS HAVE GOT A LOT TO BE PROUD OF...

IMAGE: ROSS HODDINOTT & BWPA / WWW.BWPAWARDS.CO.UK



**T**HINK OF THE best place to practise wildlife photography and your mind might instantly wander to capturing action-packed images of big game on the plains of Africa, silently stalking endangered species in the humid Amazon rainforests, or patiently waiting for majestic sea life to surface off the coast of Antarctica. As incredible a visit to any of these locations might be, there's a place a little closer to home that serves up some breathtaking and beautiful images of wildlife – a small island called Great Britain.

Not only is Britain home to a truly diverse and enchanting variety of wildlife, it also boasts some of the world's most talented and proactive wildlife photographers, as attested by the results of the 2015 British Wildlife Photography Awards. In its sixth year, the award aims to highlight the incredible images produced by amateur and professional wildlife photographers in Britain.

This year, a panel of expert judges deliberated over 13 individual main award categories to pick a winner from each, alongside an overall British Wildlife Photographer of the Year. The 2015 grand prize winner was named as Barrie Williams from Lossiemouth, Moray, Scotland for his overhead image of Northern Gannets nesting on a cliff face in the Shetland Islands, entitled *On The Edge*. Barrie's image also took top spot in the Habitat category and secured him a £5,000 cash prize. BWPA judge and editor of *BBC Wildlife* magazine, Matt Swaine, said of Barrie's winning image: "This vertigo-inducing shot shows guano-stained rocks, the bustle of lower ledges with birds packed tightly and gannets hunting over the inky seas below. The judges felt it was the unique perspective of this shot and its ability to reveal something new about seabird life that made it such a firm favourite."

Other notable images included Chaitanya Deshpande's atmospheric woodland scene winning the Wild Woods category, Kris Worsley's slow-shutter pheasant image

### 1) WILD WOODS WINNER

**A Flutter in the Woods** by Chaitanya Deshpande: London, England. "Taken early on an autumn morning. Knowing there would be mist, I waited for the woods to wake up. In the silence of the morning I heard a flutter of wings. I wasn't fast enough so missed a few opportunities. I finally came away with this image that represented my experience."

### 2) ANIMAL PORTRAITS WINNER

**Common Lizard** by William Harvey: Common lizard, Thursley Common, Surrey, England. "The boardwalk at Thursley NNR is an amazing place to see lizards. I lay flat on the boardwalk to get low enough, manually focused the lens to its closest focusing point then, holding the camera with one hand and a flash with the other, very slowly moved towards the lizard."

### 3) BRITISH NATURE IN BLACK & WHITE WINNER

**Pink-footed Geese in Mist** by Terry Whittaker: Pink-footed goose, Black Isle, Highlands, Scotland. "During spring and autumn thousands of pink-footed geese gather on Cromarty Firth en route to and from their breeding grounds in Iceland. On this morning, mist was hanging over the Firth and the geese were rising through it with Ben Wyvis in the background."

### 4) HIDDEN BRITAIN WINNER

**Dew-covered Crane Fly** by Alex Hyde: Crane fly, Peak District National Park, Derbyshire, England. "Early on a crisp September morning I noticed scores of crane flies clinging to the tops of grass stems. Dew drops covered every surface including their delicate bodies, each droplet creating a tiny inverted view of the surrounding landscape."

taking the Animal Behaviour category and Paul Colley's stunning underwater image of two blue sharks off the coast of Cornwall. Paul was awarded first prize in the Coast & Marine category. *Digital SLR Photography* contributor Ross Hoddinott also bagged himself a Highly Commended award in the Hidden Britain category for his moonlight silhouette of a banded demoiselle.

The winning and commended entries from this year's award are published in the annual *British Wildlife Photography Awards Collection 6* book (£25) – a stunning coffee-table publication showcasing the images in high-quality, full-colour print. An exhibition is travelling the UK as well, offering you the chance to view the images up close. For further details on the BWPA, the book and details of the exhibition dates and stops, visit: [www.bwpawards.org](http://www.bwpawards.org)

“NOT ONLY IS BRITAIN HOME TO A TRULY DIVERSE AND ENCHANTING VARIETY OF WILDLIFE, IT ALSO BOASTS SOME OF THE WORLD'S MOST TALENTED AND PROACTIVE WILDLIFE PHOTOGRAPHERS”

KRIS WORSLEY & BWPA / WWW.BWPAWARDS.CO.UK

### ANIMAL BEHAVIOUR WINNER

**Pheasant Display** by Kris Worsley: Common pheasant, Farnsfield, Nottinghamshire, England. "It's always good to photograph wildlife on the doorstep. The farmland around where we live provides fantastic opportunities for this, and the spectacle of spring means you don't have to wait very long to catch the sight of pheasants displaying in the fields where we walk."



CHAITANYA DESHPANDE & BWPA / WWW.BWPAWARDS.CO.UK



WILLIAM HARVEY & BWPA / WWW.BWPAWARDS.CO.UK





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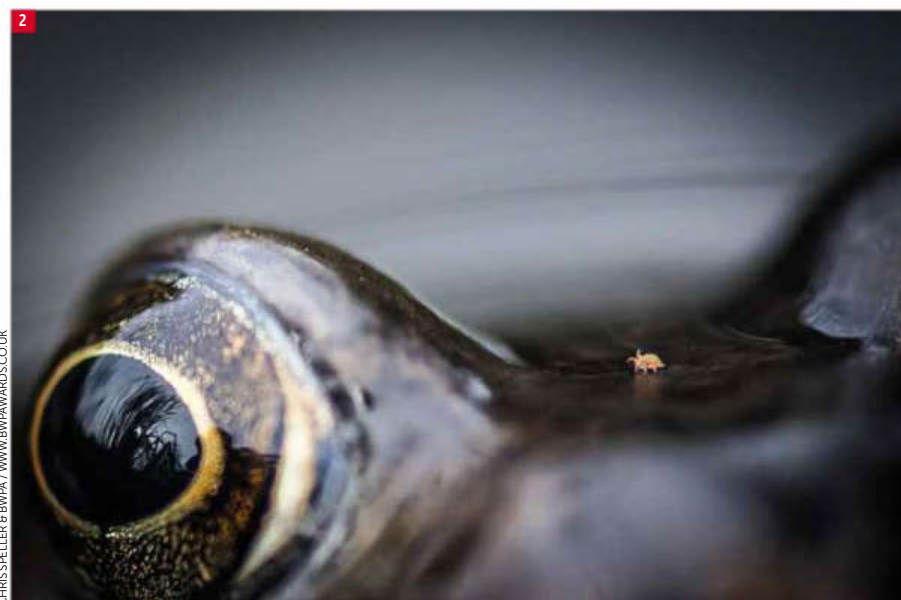
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CHRIS SPELLER & BWPA / WWW.BWPAWARDS.CO.UK



BARRIE WILLIAMS & BWPA / WWW.BWPAWARDS.CO.UK

## 1) BOTANICAL BRITAIN WINNER

**Fairy Moss** by Tim Hunt: Fairy moss, Enys Gardens, Penryn, Cornwall, England. "My eye was drawn to the carpet of green algae that covered the pond. After searching around the pond, I came across this fairy moss that added a splash of colour."

## 2) CLOSE TO NATURE WINNER

**Mite Walking in Frog Valley** by Chris Speller: Common frog, Bristol, England. "After taking this close-up of a frog I realised I had also captured an orange mite-like creature. The resulting scene is reminiscent of a large animal walking in a valley."

## 3) URBAN WILDLIFE WINNER

**London Starling Gang** by Tomos Brangwyn: Common starling, London, England. "I placed a camera and fisheye lens in a car park. Using a remote trigger and flash I sought an eye-level view to bring out the starlings' curious character."

## 4) COAST & MARINE WINNER

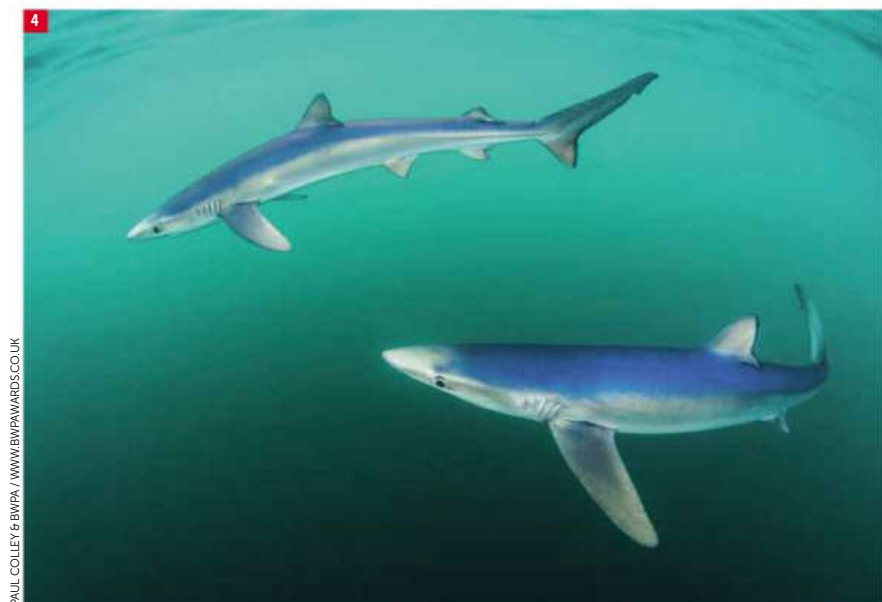
**Beautiful Blues** by Paul Colley: Blue shark, Penzance, Cornwall, England. "After letting the sharks get used to the boat, I slipped into the water wearing a wet suit, mask and snorkel. The sharks were curious and made a few close approaches."



TOMOS BRANGWYN & BWPA / WWW.BWPAWARDS.CO.UK



**HABITAT WINNER** On the Edge by Barrie Williams:  
Northern gannet, Noss NNR, Shetland Isles,  
Scotland. "Visiting Noss, I was blown away by the  
sheer volume of gannets surrounding me. Looking  
down, it appeared to me that the gannets far below  
looked like stars against the dark backdrop of the  
sea. Add to this the nests scattered across the cliffs  
and I knew I had found my image."



PAUL COLLEY & BWPA / WWW.BWPAWARDS.CO.UK



# IS THE WORLD SELFIE OBSESSED?

SELF-ABSORBED SNAPSHOTS STEAL CENTRE STAGE IN THE NEWS YET AGAIN



DAVID SLATER

## ● Macaque madness

Last year we reported on the crazy story of photographer David Slater who had entered into a copyright battle with Wikimedia over his 'macaque monkey selfie' image (*Digital SLR Photography*, Issue 98, October 2014). While David's copyright battle is still ongoing, things have just taken an even more bizarre turn for the UK-based wildlife photographer. People for the Ethical Treatment of Animals (PETA) has recently filed a lawsuit against David in San Francisco, claiming that they believe the macaque is the legal copyright holder, so David shouldn't make money from the image – any proceeds from sales and licensing should go towards the monkey's wellbeing. The US Copyright Office states that it won't register copyright to animals, so claims David's image is therefore in the public domain. David still argues that as he set up the camera on a tripod and input the exposure settings, he's the legal copyright holder. We find all this monkey business is bananas. The case continues...



SHUTTERSTOCK

## ● You're gonna need a bigger boat

We've yet to be awoken by nightmares of a narcissistic selfie-stick wielding crowd, converging on us to the score of the famous *Jaws* theme music, but here's something we've suspected for a while – selfies are now officially more deadly than shark attacks.

The website *Mashable* reports that, globally, there have been twelve recorded deaths so far in 2015 that were directly linked to a person taking a selfie. In comparison, shark attacks have claimed just eight lives so far this year. Causes of death whilst taking selfies include falling, being hit by a vehicle, posing near dangerous animals and nasty accidents involving loaded firearms. So rife is the problem in Russia that the government has even released an official guide to shooting 'safe selfies' in an attempt to quell the death toll.

With the arrival of this news we're now wondering how long it'll be before someone attempts the ultimate daredevil extreme – a selfie with a shark?



## Wonderland funding

You may remember that we featured UK fine-art photographer Kirsty Mitchell's inspiring *Wonderland* series last year. Following on from the fantastic reception that Kirsty's work received, she has decided to put together a *Wonderland* book and has secured funding for the project via crowdfunding website Kickstarter.

Having set out with an initial target of £70,000, Kirsty smashed through her original goal in under ten hours, racking up £100,000 in the first day alone and becoming the most-funded photobook in Kickstarter history. At the time of writing, the project has raised more than £276,000 and is the most funded Kickstarter photography project ever! Speaking of her success, Kirsty said:

"I walked away from two major publishing contracts to produce my own book – this Kickstarter has been the hardest thing I have ever done. I have never been more stressed and scared about a decision, and having to learn about publishing and finding my own designer was a mountain to climb. But now it's under way, I am relieved I took the risk." The campaign has now finished, but if you're lucky Kirsty may still have a few remaining copies of the limited edition book for sale on her website.

[kirstymitchellphotography.com](http://kirstymitchellphotography.com)



## NEW GEAR REVOLUTION

CANON HAS UNVEILED plans for some ambitious products to hit the shelves in the not-too-distant future – an indication of the imaging giant's continuing investment in progressing technology.

Not quite up to speed on 4K yet? You'd best hurry up, as Canon is developing a Cinema EOS System camera that outputs footage at 8K – that's 4.5x the resolution of 4K and 16 times more detailed than Full HD! It will be equipped with a Canon Super 35mm-equivalent CMOS sensor that will record 8K at 60 frames-per-second with 13 stops of dynamic range! Canon has also announced an 8K reference display to go alongside the new camera too.

If stills are more your thing then how about this: also in the pipeline is a 120-megapixel DSLR! The new camera will incorporate a Canon-developed high-pixel-density CMOS sensor within the current EOS-series platform, similar to that used on the new EOS 5DS and EOS 5DS R. Canon has also indicated that it is developing an APS-H-size CMOS sensor (above) boasting approximately 250-million pixels (prototype camera, left) – the world's highest number of pixels for a sensor of this size. No it's not April 1st, so time will only tell where the resolution race will go next. [www.canon.co.uk](http://www.canon.co.uk)





# THE FUTURE OF THE CAMERA

WHAT SORT OF CAMERA WILL YOU BE HOLDING IN TEN YEARS TIME? PHOTOGRAPHER TIM BOOTH HAS SOME INTERESTING VIEWS TO SHARE...



"The move from film to digital has taken more than 15 years to get from crappy to pretty outstanding. In 2000 I still had all my film cameras, but took the tentative first step into

digital with a 2.7-megapixel Nikon D1, costing a little over £1,000 – it's laughable now; my phone offers better resolution.

"We've come a long way considering that Canon recently launched the EOS 5DS with a whopping 50-megapixels, and we'll be laughing at that in five years time. Of course it's not just about resolution, there are many other attributes to a digital camera (before we get into lenses) that have been hugely improved, such as dynamic range, colour handling and noise for a start.

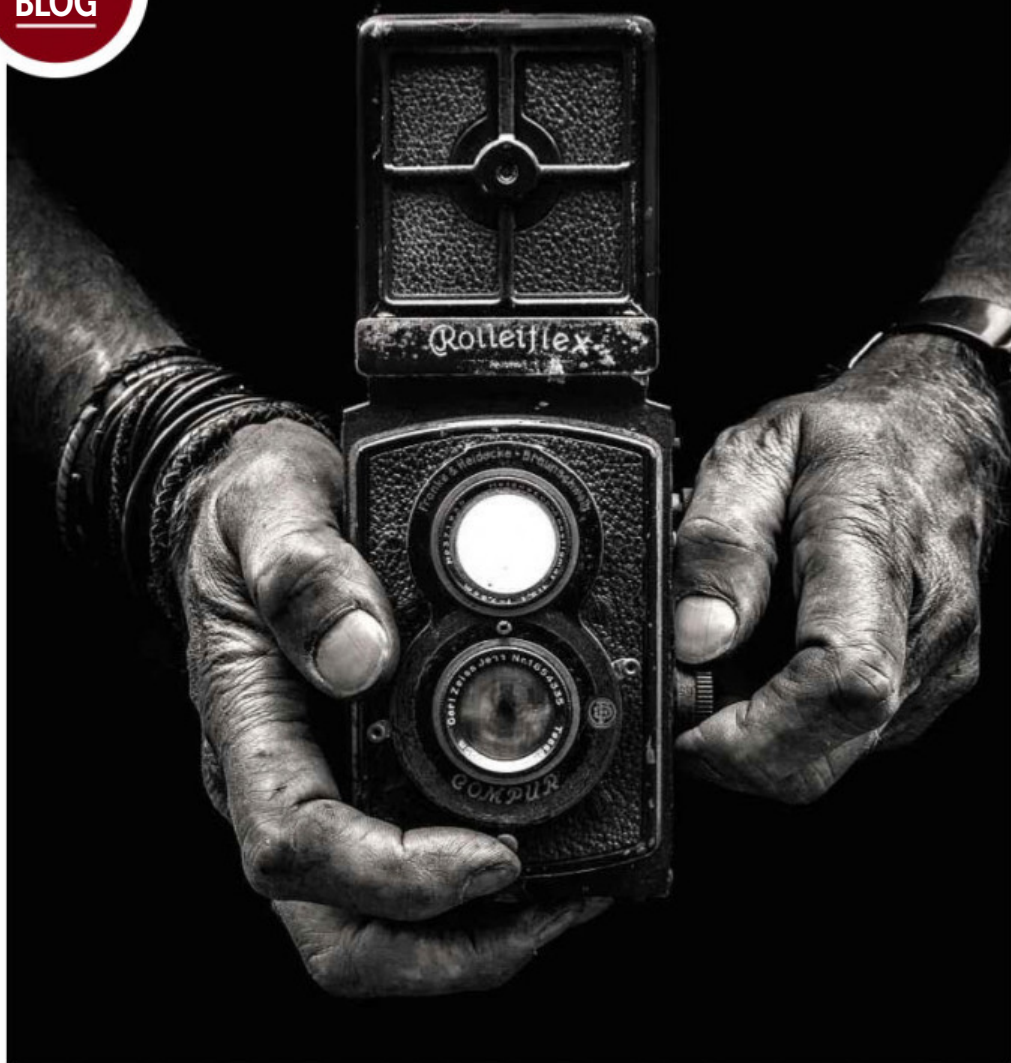
"However, the limit to what a camera can do, whatever its size and shape may be, is fairly, well, limitless. If Moore's Law is anything to go by then size will not limit resolution or processing ability in the slightest. You can see this is already happening, just look at how many photographers are moving from chunky DSLRs to CSCs, like the Fuji X-Series. This is the first very visible step away from the traditional SLR architecture to something more compact and portable.

"Back in the 80s you wouldn't have dreamed of shooting a job on 35mm. Medium-format was king. Aside from the quality, clients wanted to see you with lots of big kit, and to give them big trannies. Now it's perfectly acceptable to turn up at a shoot with a small camera. Aside of course from the convenience, it's a relief that a client's focus is now more on the result, which is actually what they're paying for, as opposed to the method of getting there.

"So cameras are getting better and smaller, which is great, but of course a camera is nothing without its lenses. Currently decent lenses cost a lot of money, which is no surprise considering what goes into making them. They also weigh a heck of a lot, burdened as they are with a ton of beautiful but hefty glass. However glass will soon become antiquated, however beautiful it may be. Hey don't shoot the messenger, I know that some lenses seem to be quite magical, and we all have our favourites, but all they are doing is transferring and focusing light in a particular way. At the moment we can only do that with exquisitely-shaped biconvex lenses, but the time is fast approaching when we might not need glass at all, and indeed we're almost there.

"Engineers at the University of British Columbia are working on a flat spray-on lens technology as we speak. It's not quite

GUEST  
BLOG



**“SO CAMERAS ARE GETTING BETTER AND SMALLER, WHICH IS GREAT, BUT OF COURSE A CAMERA IS NOTHING WITHOUT A LENS. CURRENTLY DECENT LENSES COST A LOT OF MONEY”**

there yet, but I can easily imagine a future where lenses as we know them now will cease to exist in any practical sense. If you need a Canon 80mm f/1.2 then you select that on your camera and the 'lens', or polymer film, whatever it might be, will replicate, exactly, not just kind of, but exactly, that lens. Switch to a Carl Zeiss 21mm instantly, or to a 600mm f/2.8. Of course mentioning their f/stops is rather antiquated too as we won't really be restricted by those either – as we're not using glass anymore. Maybe they'll even use a more advanced version of what Lytro are up to, where you can decide on your point of focus and depth-of-field after the fact?

"This all may sound too much like science fiction to be believable, but the science is nearly there. And it's not a question of making the images dynamic with software, they'll actually be that dynamic in Raw data form. Us purists wouldn't want the camera or its 'lens' mucking about with the picture if at all possible, now would we?

"So what will you be holding in your hand in 2025? It's pure guesswork of course, but it won't look anything like a DSLR and you won't be weighed down by a clutch of lenses. The camera will be small, it will be light, it will be immeasurably superior in its ability than anything available today, and you will be able to take an enormous range of very high-end images with just one little device. Will traditional camera manufacturers be able to keep up? My guess is probably not. If Canon, Nikon, Fujifilm and Sony (et al) don't undergo a radical change of thinking, and more or less re-invent the face (not the art) of photography, they'll inevitably get left behind.

"I for one can't wait. Sure I love the reassuring heft of my camera and I love the craft of my lenses, but all I'm really interested in is the result. If I can hold a 500-megapixel camera with any lens I require, noiseless, with multiple built-in optically perfect filters, all in the palm of my hand, then I'll be a happy man." [www.timbooth.com](http://www.timbooth.com)

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Flickr

## Perseid Over Llanddwyn

by Peter Greig

[www.flickr.com/photos/stInkypete/](http://www.flickr.com/photos/stInkypete/)

If you've already skipped ahead and read this month's *Location Guide* (page 27) then you'll know that Anglesey is getting a reputation for being a hotspot for astrophotography, thanks to the island's low levels of light pollution. Reader Peter Greig recently took a drive to Llanddwyn on the island to shoot the Perseid meteor shower and came away with this cracking shot of the Milky Way and a meteor above the lighthouse.

Canon EOS 70D with Samyang 14mm f/2.8 IF ED UMC  
Exposure: 30 seconds at f/2.8 (ISO 1600)

“THE ONLY PHOTOGRAPHER  
YOU SHOULD COMPARE  
YOURSELF TO IS THE ONE  
YOU USED TO BE”

Unknown

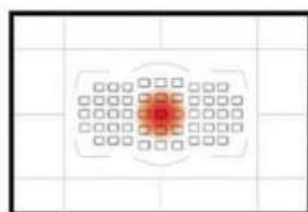
## Photo Fact: Did you know?

If you think you've got Gear Acquisition Syndrome think again – Dilish Parekh of Mumbai, India, has been collecting cameras since 1977 and now boasts the largest collection in the world. At last count he's the proud owner of more than 4,425 cameras!

SOURCE: GUINNESS WORLD RECORDS

# JARGON BUSTER Metering modes explained

HOW DOES A CAMERA JUDGE THE RIGHT EXPOSURE? IT ALL DEPENDS ON THE METERING MODE YOU CHOOSE



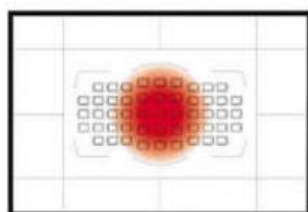
### SPOT METERING

Meters light from a small circular area. On Canon bodies (except EOS-1D series) this is always at the centre AF point. On Nikon bodies, spot metering position is linked to the position of the active autofocus point.



BRETT HARRNESS

BEST FOR: Portraits or subjects with known mid-tone



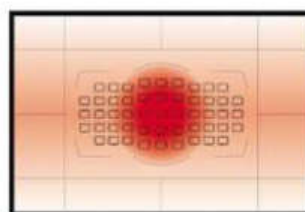
### PARTIAL METERING

Measures and takes into account light levels from a large area in the centre of the frame. Partial metering is very similar to spot metering, but simply utilises a larger area. This mode is mostly found on Canon cameras.



ISTOCKPHOTO

BEST FOR: Subjects with dark or bright backgrounds



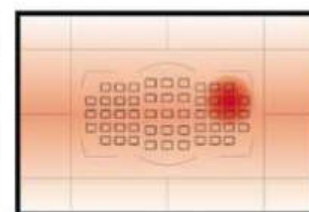
### CENTRE-WEIGHTED/ AVERAGE METERING

Meters the whole frame, with bias towards the centre. On Nikons, this mode is called Centre-Weighted. Some Nikons also offer Average which averages across the whole frame.



JORDAN BUTTERS

BEST FOR: Subjects placed in the centre of the frame



### MULTI-ZONE METERING

Meters across the frame, with bias towards the area surrounding the active AF point. Canon calls it Evaluative, Nikon calls it Matrix. The frame is divided into zones and each is analysed and compared to give a reading.



JORDAN BUTTERS

BEST FOR: Landscapes and most other situations



**Panasonic**

**THE ONE THAT'S AT EASE EVERYWHERE**

**CHANGING PHOTOGRAPHY**

**G**

## LUMIX GX8, ADAPTS INTUITIVELY.

The new LUMIX GX8 features a 20.3 megapixel sensor, letting award-winning photojournalist Daniel Berahulak achieve moving portraits of Cuban life. Crafted to precision and beautifully balanced, its free angle screen means he has the flexibility to get up close and personal with his subject – while its robust size makes it a trusty companion on all his travels. And with 4K, he has the freedom to shoot stunning, high quality video, from which he can pull the perfect still image. Not surprisingly, he never misses the shot.

See more of Daniel's photographic journey at [panasonic.com/GX8Cuba](http://panasonic.com/GX8Cuba)



**LUMIX G**



PHOTO BY DANIEL BERAHULAK, LUMIX GX8, 15MM, 1/250 SEC, f/1.8, ISO 800.





# 6 WAYS TO MAXIMISE SHARPNESS

WANT THE VERY BEST IN SHARPNESS AND DETAIL FROM YOUR IMAGES? MAKE SURE YOU KNOW ALL THE TRICKS!



**1 TRIPOD:** When setting up your tripod, make sure that the feet are spread out for stability and press the tripod down into the ground, especially if shooting on a soft surface, such as mud or sand.



**2 REMOTE:** The act of physically pressing the shutter button can cause enough shake to diminish sharpness, especially at slower shutter speeds. Using a wireless or cabled remote release prevents this.



**3 MIRROR LOCK-UP:** Vibration from the camera's mirror moving can cause loss of sharpness. If available, Mirror Lock-up moves the mirror on first shutter press, and releases the shutter on the second press.



**4 SHUTTER SPEED:** For handheld shooting, the reciprocal rule helps eliminate shake. Simply match the shutter speed to the focal length. For example, on a 50mm lens, 1/50sec or faster should eliminate shake.



**5 CLEAN LENSES:** Dirty optics or filters can have a big effect on sharpness. Remove any dust using a blower or soft brush. Stubborn marks can be addressed using lens cleaning fluid and a microfiber cloth.



**6 USE LIVEVIEW TO FOCUS:** Autofocus is fantastic, but nothing is as accurate as the human eye. When shooting from a tripod, use LiveView to zoom right in on your subject and check for accurate focusing.

## VIDEO OF THE MONTH

### Harnessing the Sun

by RocketJump Film School

If you enjoy taking portraits then sunlight should be your closest ally. It's available all year round (excluding geographical extremes) and, best of all, it's free!

It is, however, trickier to control than man-made light, putting your shoots at the mercy of nature to a certain extent. Although aimed at video shooters, this light-hearted five-minute video from RocketJump Film School contains some useful basic guidance to shooting during daylight hours that applies to stills photographers too. As well as identifying the positive and negative traits that come from shooting at different times of the day, the team also go on to show you some handy DIY hacks for diffusing and reflecting natural light. If you're a seasoned portrait pro then this might not be news to you, but for anyone needing a refresher course, or wanting to pick up the basics of using natural light, this is an entertaining and informative watch. See for yourself here: [http://bit.do/sunlight\\_DSLR](http://bit.do/sunlight_DSLR)



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*The* Location Guide

# Isle of Anglesey

The Isle of Anglesey in North Wales is one of only five designated Areas of Outstanding Natural Beauty in the country, with 125 miles of spectacular coastline and scenery to rival any location. You won't be disappointed...

**LOCATION:** THE ISLE OF ANGLESEY, NORTH WALES | **OS REF:** SH 553720 (OS EXPLORER 262 ANGLESEY WEST/OS EXPLORER 263 ANGLESEY EAST)

IMAGE: ADAM BURTON





## The Isle of Anglesey

The small island of Anglesey is a treasure-trove of photographic potential. A plethora of photo opportunities await you, with most of the best viewpoints located along the 125 miles of its coastline within the Area of Outstanding Natural Beauty (AONB). Finding your way around the island is relatively straightforward, with the A55 main route crossing centrally between the Menai Strait and Holyhead and the A4080 and A5025 forming a circular route around the main coastal towns and villages.

The first photo opportunity for visitors travelling from the mainland is pretty obvious: Thomas Telford's Menai bridge – undoubtedly the most photographed view on Anglesey. An excellent viewpoint is from the layby on the A5, which takes in the bridge and the wonderful backdrop of the Snowdonia Mountains. Arrive late in the day for the best light or, for an even more impressive shot, wait until the mountains are snow-capped. Access Anglesey via the A55 Britannia Bridge taking exit 8A and turning immediately right (signposted Menai Bridge/A5) to reach the lay-by on the right after just two hundred metres. It's well worth exploring the various views from the banks of the Menai Strait, too. Continue along the A5 heading towards the town of Menai Bridge, take the third exit at the roundabout (Bangor) and park in the Coed Cynol car park 150 metres further up on the right. Follow the path heading downhill through the woodland to reach the Belgian promenade and on to Church Island with its 15th century church, St Tysilio's, and views towards both bridges.

Trwyn Du (Black Point) lighthouse sits just off Penmon Point, on the eastern tip of the Island. It's one of the island's best locations for sunrise photos and increasingly popular with fans of astrophotography. An ultra wide-angle lens is useful to frame the lighthouse, Puffin Island and the distant Great Orme all in the one shot – a photo that works best at low tide, when the rocks alongside the lighthouse are accessible. There's plenty of foreground interest here: eroded rock formations, whitewashed pilots' cottages, pebbles smoothed by the ebb and flow of the tides and the rocky lighthouse path, which makes a strong lead-in line at low tide. Arrive early to have the warm light of sunrise on the face of the lighthouse. Stormy days are good here too, when waves crash dramatically onto the rocky eastern coastline and up against the lighthouse. Access is by heading north from Beaumaris on the B5109, turning right at the crossroads (signposted Penmon) just before Llanged. Follow the narrow lane for three miles, passing through the manned toll at Penmon Priory, to reach the end of the lane at Penmon Point.

One of the strangest landscapes you're likely to come across anywhere this side of space exploration is the abandoned copper mine of Parys Mountain, in the north east



**1 & 2) MENAI BRIDGE:** There are countless photogenic views of the Menai and Britannia bridges, linking the Isle of Anglesey with mainland North Wales.  
**3) ST TYSILO'S CHURCH:** Haunting winter morning mists swirl around the quiet 15th century churchyard of St Tysilio's, atop its own island on the Menai Strait.



### Simon Kitchin: "Why I love the Isle of Anglesey"



"I've been exploring Anglesey for almost 18 years and I'm still amazed how it's possible to find a place with such wonderful scenery and have it all to myself much of the time. Anglesey's still something of a hidden gem, it really is a place to escape from it all and take full advantage of its diverse coastline. There are weather-torn cliffs towering dramatically above the sea on its northern coast – most impressive above the lighthouse at South Stack.

To the west are stretches of endless sandy beaches and marram grass-covered dunes. Anglesey's 'jewel in the crown' lies here too: the fantastic Llanddwyn Island, unquestionably one of the most photogenic locations in the UK. There's a fascinating range of heritage too, including the iconic architecture of Thomas Telford's Menai Bridge, neolithic burial chambers, historic lighthouses and the almost lunar landscape at Parys Mountain, once the world's largest copper mine." [www.landscapephotographyuk.com](http://www.landscapephotographyuk.com)



ALL IMAGES: SIMON KITCHIN



## Useful Information

**Where is it?** An area of 276 square miles located off the north-western tip of Wales.

**Getting there:** There are two road networks that give access to the island from mainland Wales: the A55 passes over the Britannia Bridge and the A5 passes over the Menai Bridge. Anglesey has a regular mainline train service accessible throughout the UK. A number of bus services operate around the coastline, enabling visitors to enjoy the coastal path. For bus services on the island: [www.anglesey.gov.uk/transport-and-roads/public-transport/](http://www.anglesey.gov.uk/transport-and-roads/public-transport/). Mainline trains are operated by Arriva Trains Wales: [arrivatrainswales.co.uk](http://arrivatrainswales.co.uk). High-speed ferries operate between Dublin and Holyhead: [irishferries.com/stenaline.co.uk](http://irishferries.com/stenaline.co.uk).

**Places to eat and sleep:** As a popular area with tourists there is a good choice of accommodation, visit: [www.visitanglesey.co.uk/en/where-to-stay](http://www.visitanglesey.co.uk/en/where-to-stay). The most popular locations for accommodation are Beaumaris, Benllech, Rhosneigr, Trearddur Bay and Cemaes. They all have options for dining, although it's limited in the smaller towns. The Seacroft Gastropub, Trearddur Bay: [theseacroft.com](http://theseacroft.com) (Food and accommodation); The Bishopsgate House Hotel and restaurant, Beaumaris: [bishopsgatehotel.co.uk](http://bishopsgatehotel.co.uk) (Accommodation & AA rosette restaurant) and Marram Grass Café, Newborough: [themarramgrass.com](http://themarramgrass.com) are among some of the best.

**Local Camera Shop:** Cambrian Photography is located in Colwyn Bay on the mainland and stocks most makes and models. [www.cambrianphoto.co.uk](http://www.cambrianphoto.co.uk)

**Weather Forecast:** Anglesey has a mild, humid climate and can be dramatically different from the mainland just a few miles away. Use the Met Office Forecast service: [www.metoffice.gov.uk](http://www.metoffice.gov.uk)

4) **PARYS MOUNTAIN:** Once the world's largest copper mines, Parys Mountain could be mistaken for another planet.

5) **BLACK POINT LIGHTHOUSE:** High tide crashes around Trwyn Du Lighthouse at Penmon Point in the east.

6) **PENMON POINT:** The sun bursts through the cloud cover over Snowdonia and the Menai Strait, from Penmon Point.





## 📍 The Isle of Anglesey

corner of the island close to Amwlch. Once the largest copper mine in the world, and now a heritage trail, it's a fascinating place full of colour and contrast! Try to visit around golden hour for the most dramatic images, although any bright day has the potential to produce good shots. Make sure you take a long lens too; isolating intricate patterns of colour can produce just as effective images as wider angles. Leave the A5025 on the outskirts of Amwlch to take the B5111 (signposted Llanerchymedd) for 1.4 miles to reach the small parking area on the left.

If it's dramatic coastal locations that you're looking for then they don't come much better than the north west tip of Anglesey, where South Stack Lighthouse sits perched on the rocky island of Ynys Lawd. The area is an RSPB reserve, swarming with bird life and a mass of colour throughout spring and summer when the cliff tops bloom with a variety of flowers, gorse and heather. It's a good location to capture a dramatic sunset any time of year with the colourful sky providing the perfect backdrop to the lighthouse. To get there, leave the coastal town of Trearddur Bay onto Lon Isallt (signposted South Stack) and following it for 3.5 miles to reach a left turning onto South Stack Road. Park in the RSPB car park just half a mile further on.

St Cwyfans Church is a unique piece of Anglesey heritage; a 13th century church on a small island in Porth Cwyfan Bay near Aberffraw, cut-off entirely by high tides. It's most photogenic at high water levels; try to time your visit to coincide with the turn of high tide when the receding water uncovers the rocky causeway making the perfect lead-in. Winter, in particular, offers the chance of capturing dramatic sunsets when the sun falls directly behind the church, creating a striking backdrop. Access is by leaving the A4080 at Aberffraw on to Llewelyn Street (signposted village centre), continuing through the village onto Church Street, which narrows to a single track to reach a parking area overlooking the beach a mile further on. Use the concrete slipway to reach the beach, but be aware of the tide times so you don't get cut off!

There's a touch of the magical about Newborough Warren and Llanddwyn Island on Anglesey's south west coast. It's a place of legend, has seemingly endless golden sands, roaming wild ponies, dunes strewn with marram grass, spectacular mountain views, historic lighthouses, whitewashed plots' cottages and the ruins of the 16th century church of St. Dwywnen. It's easy to spend an entire day here so allow yourself plenty of time for your visit. Make sure you bring along a selection of focal lengths, too, as there really is a wonderful diversity of photographs to capture. It's also one of the best places in the whole of North Wales for sunset photography; a shot of Twr Mawr lighthouse with its mountain backdrop is quickly becoming a classic image with

### Start shooting



**Things to shoot:** Stunning coastal sunrises at Penmon, lunar-like images of Parys Mountain, spring flowers, heather-clad cliff tops or nesting bird life at South Stack, marram grass, golden sands and mountain backdrops at Newborough Warren/Llanddwyn island.



**Recommended Kit:** Wide-angle and telephoto lenses, tripod, ND and ND grad filters, waterproof clothing, wellies and a good torch.



**When to go:** The winter months can be bleak along the coastline but intensely dramatic so look for a window in the weather; the shorter days are also ideal to take advantage of the island's relatively dark skies if you want to try your hand at astrophotography. Spring is a great time to visit as the island is still relatively free from visitors and the cliff tops and coastal paths are adorned with the bloom of spring flowers.



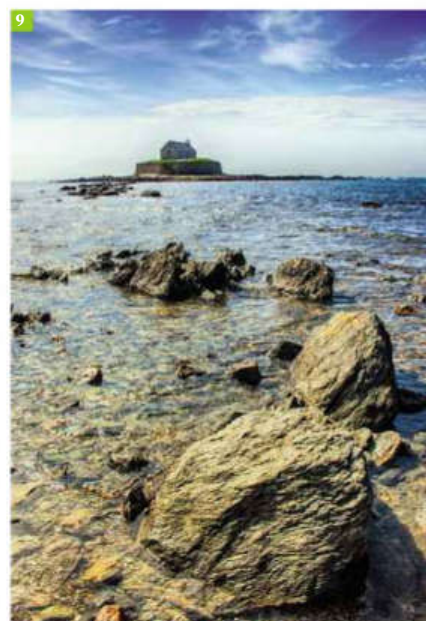
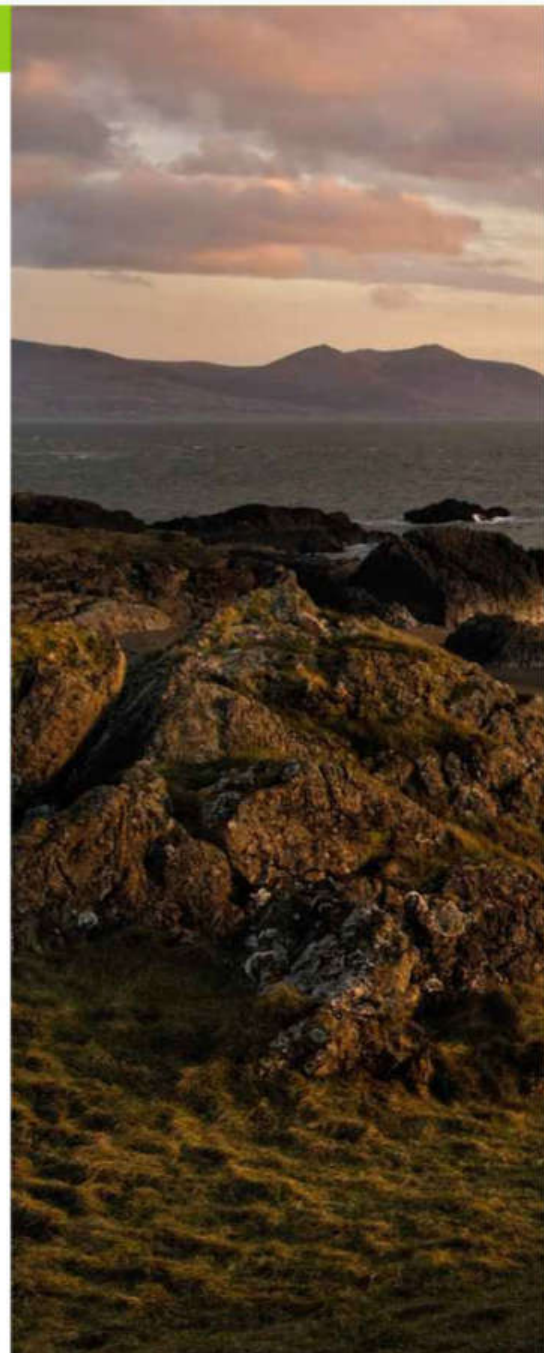
**7) SOUTH STACK LIGHTHOUSE:** The final rays of light as the sun drops into the Irish Sea behind South Stack lighthouse.

**8) LLANDDWYN ISLAND PONIES:** Welsh Mountain Ponies can be found roaming freely around the island of Llanddwyn.

**9) ST CWYFANS CHURCH:** At high tide, the causeway across to St Cwyfan's, the 'church in the sea', is submerged.

**10) TWR MAWR LIGHTHOUSE:** Winter evening sun adds a warm glow to Twr Mawr lighthouse on Llanddwyn Island.

photographers. Access the area via the village of Newborough on the A4080, at the crossroads in the village centre take the signed turning onto Church Street and follow the lane to a toll barrier at the entrance to Newborough Forest. Next, follow the road to its end at the large car park. Walk through the path between sand dunes to reach the beach and island. There's so much to shoot in Anglesey, what are you waiting for?







10



## *Keep shooting! Other great locations on Anglesey*



### **1) PENMON PRIORY**

A wonderful place to experience some of the rich heritage on Anglesey. The site includes a 12th century church, St Seiriol's well and a wonderful 16th century dovecote. It's also just a short distance from Penmon Point on the main approach road, so is an ideal stop-off after photographing Penmon lighthouse.



### **2) LLANBADRIG CHURCH**

Perched dramatically on the cliffs above the village of Cemaes in the north of the Island, this 12th century church is worth a visit, especially on the longer days between May/July when the sun sets directly behind. Explore the coastal path behind the church too, it's the most rugged section on Anglesey.



### **3) AMWLCH PORT**

Once a thriving port, supplying copper around the world from the nearby Parys Mountain copper mine, Amwlch Port provides a glimpse into the island's industrial past. A wander around the port itself is worthwhile, whilst the local museum, The Copper Kingdom Centre, details the fascinating history of the area.

ALL IMAGES: SIMON KITCHIN

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# PHOTO SKILLS

IDEAS & ADVICE FOR BETTER PHOTOS

## TRAFFIC TRAILS *p40*

JORDAN BUTTERS DEMONSTRATES A SIMPLE BUT FUN LONG-EXPOSURE TECHNIQUE



*p34* **STREET PHOTOGRAPHY:** A DAY SHOOTING IN THE CITY WITH A PRO



*p45* **A BALANCED DIET:** GET YOUR TEETH INTO THIS CREATIVE STILL-LIFE



*p48* **SHOOT TO EDIT:** USE POST-PROCESSING TO YOUR ADVANTAGE



*p52* **SURREAL PORTRAIT:** EDIT YOUR OWN SPOOKY DREAM PORTRAIT









**PHOTO**  
**SKILLS**

# LIFE ON THE STREET

CITIES ARE ALIVE NIGHT AND DAY WITH AMAZING LIGHT AND INTERESTING PEOPLE. GRAB YOUR CAMERA, OPEN YOUR EYES AND DISCOVER THE PICTURES THAT ARE WAITING FOR YOU. STREET PHOTOGRAPHER DAMIEN DEMOLDER GUIDES YOU THROUGH HIS DAY IN LONDON

*Words & images: DAMIEN DEMOLDER*



**O**NE OF THE GREAT things about street photography is that there isn't a season for it, there isn't a 'best' time of day for it, and you really do not have to travel to somewhere exotic to do it. It is the ultimate anytime, anywhere genre of our hobby. As long as you have light, buildings and people, you are in possession of all the elements you need to make a successful image.

What makes a successful street picture is open for discussion, and every street photographer has a different idea for the magic recipe. But there are no rules that have to be adhered to. Alike other areas of photography, a successful image is one that points out to the viewers the thing you want them to see. And when they see it, they should have some sort of reaction, be it an 'ahhh' or 'ooo' or even an unflattering 'eek' if you dislike it.

## PRO TIP

There is no need to walk a marathon when out taking street pictures. Take your time and don't have a destination to get to. Try hanging around in one place people watching to get a proper sense of the atmosphere, rather than whizzing around capturing factual but uninspiring images.

**1 CHOOSE THE RIGHT SPACE** When shooting a person that I want the viewer to lock-on to straight away, I try to keep that person against as clear a background as possible to ensure they stand out. What was important with this shot was waiting to shoot at exactly the right moment when the person was in the space between the building and the tree. If the figure intersected with the other elements of the scene they would have failed to stand out and the viewer would have to work too hard to understand what it is that you want them to see. The smooth clouds make a clean background for the person – though the patchy clouds can look very pretty.



## PRO TIP: Make yourself invisible

I try to blend in to the background as much as I can when I'm taking pictures on the street. I don't want to stand out as a photographer and have people react to the possibility of having their picture taken. I want to shoot the scene undisturbed by me, so I dress in an inconspicuous way (no suit and tie!), use small cameras and a small camera bag. Big cameras are, well...big, and draw attention, so small DSLRs or CSCs are ideal. The most important thing is that you are familiar with it.

**2 USE THE LIGHT** Light is the most important element of any picture, and we need to be observant as street photographers to make the most of it. Here I spotted the interesting light first, and then used it as part of my composition. It was then a case of waiting until someone interesting stepped into the right-hand side of the frame, where they would be illuminated against the dark background. Having more than one person in a picture makes life more difficult; it is much harder to control the composition when you cannot judge where everyone will be positioned. I didn't want people bustling from one side of the frame to the other, nor did I want the complication of people walking into each other. Usually if you wait long enough the perfect person will turn up, and after a while I was lucky to have a lone woman with bright headphones, walking in the right place with her head turned towards the camera.







“AS LONG AS YOU HAVE LIGHT,  
BUILDINGS AND PEOPLE YOU ARE IN  
POSSESSION OF ALL THE ELEMENTS YOU  
NEED TO MAKE A SUCCESSFUL IMAGE”

**3 WAIT FOR THE RIGHT MOMENT:** The 'decisive moment' is a phrase synonymous with street photography. To capture those magic moments we have to be on our toes, reading the situation as it unfolds and be ready to shoot the world as it develops in front of us.

Here I noted the patch of reflected light that this man was sitting in. I knew there was a picture somewhere and began to explore the relationship between him and the light. However, the legs of the lady in the background were catching the light and were an annoying distraction. As I waited for her to go she got up and walked through the light, her hair caught the wind, lifted and was lit with the sunshine. As she approached I recomposed to account for where I expected her head to be in the frame and used continuous shooting in the hope one frame would capture the perfect moment.

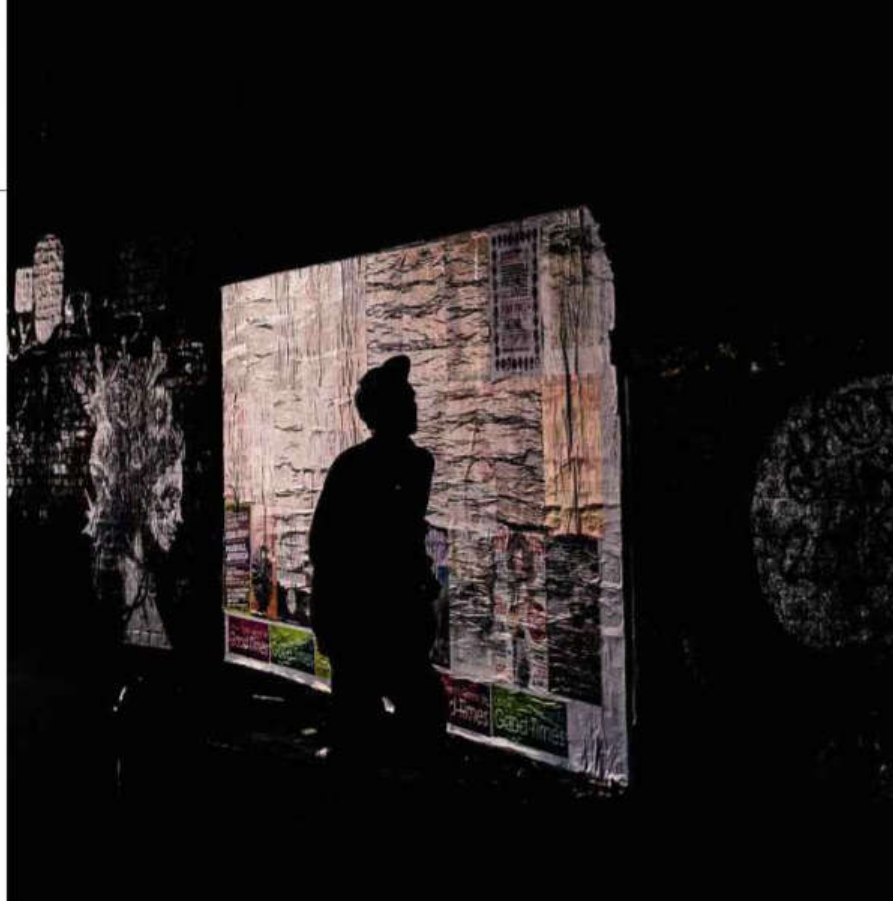


## ESSENTIAL KIT: *Lens choice*

It can be tempting to use a long lens or a telephoto zoom and to shoot people from a distance, but the perspective in your pictures will give away that you were a long way from the action.



For people to feel the atmosphere of the place you are shooting in, you need to be close and right in the thick of it. For this reason most of my street work is shot on a standard lens: a 50mm on full-frame, 35mm on an APS-C sensor and 25mm on Micro Four-Thirds cameras. These lenses cover a similar field-of-view to my eyes and deliver a realistic vision for the viewer to connect with. I do sometimes use a slightly longer lens – but no more than 85mm – as well as a wider 24mm, but the standard focal length works very well for most situations. The shallow depth-of-field from a wide aperture helps to ensure the viewer is looking at the right part of the picture – assuming you get the subject in focus! And for that reason I try to shoot with apertures of f/4 and wider whenever I can. This rather precludes the use of a zoom, other than of the constant f/2.8 variety, so I stick to fixed focal length lenses. It is rather fortunate that standard lenses have fast apertures and also tend not to cost a great deal.



“THE VIEWER WANTS TO SEE SOMEONE WALKING TOWARDS THEM, AS THAT HOLDS MORE TENSION AND AN AIR OF EXPECTATION”

**4 WALK AWAY (above):** There are no fixed rules in photography but, as a general principle, when you shoot people who are walking away from you the impression is that you've missed the moment. It looks as though the moment passed and you are taking the compromise shot. Occasionally a walking away shot works, but more often the viewer wants to see someone walking towards them, as that holds more tension and an air of expectation of the meeting – even when the face of the subject is in silhouette.

**5 PICK THE RIGHT PERSON (below):** We need people in our street pictures, as it's the people who bring the streets to life. Some people are unremarkable, and as nice as they might be they won't add interest to your images. You need to wait for the right person to come along and include them in the shot. I don't usually know what the right person is going to look like until they arrive, or even if the right person will come along at all, but when they come into view you will recognise them, like this lady in the Union Flag T-shirt.



**6 HUMAN BEHAVIOUR** Street photography is a form of wildlife photography, as we look to capture the habits and behaviour of our living subjects. Try not to take pictures of people who are doing nothing, and spend some time paying attention to the actions of the people in the area you are working. On the Millennium Bridge in London people take pictures of each other, and themselves, with the view down the river behind them. Observe their behaviour and try to find the person that is doing it in the most interesting way – like this guy. He's my selfie super-hero!





# THE LONG ROAD HOME

FANCY TRYING YOUR HAND AT A SPOT OF LONG-EXPOSURE PHOTOGRAPHY? JORDAN BUTTERS SETS YOU ON THE ROAD TO MASTERING THE ART OF PHOTOGRAPHING TRAFFIC LIGHT TRAILS AT DUSK

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CAMERA: NIKON D750 / LENS: NIKKOR AF-S 16-35MM F/4G ED VR

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**L**ONG-EXPOSURE PHOTOGRAPHY is one of my favourite low-light techniques – it allows us to capture the passing of time and movement of objects in a way that we simply cannot perceive with our own eyes, opening up all manner of creative possibilities. One of the easiest and most accessible forms of low-light photography is recording light trails from passing traffic; all you need is your camera, lens, tripod and remote release, and access to photograph a nearby road from a safe vantage point.

You can shoot traffic trails from road-level, but if you're able to get up high you can trace the lights snaking off into the distance, plus you'll be out of the way of the cars too, and therefore safer. Composition is key when it comes to a relatively simple technique such as this. Look for roads that curve and wind off towards the horizon or form converging lines. If you can find a location that offers a vantage point overlooking roads that cross or intersect, in the form of a bridge or flyover, then even better as you'll capture colourful

trails coming from different directions that cross over each other.

The other consideration to make is the time of day that you shoot – around half an hour to an hour after sunset is ideal, as there will still be some colour in the sky. Any earlier and you may find it difficult to balance the exposure of the cars' lights with the ambient, and any later and the sky will be dark and lack detail. If this time of day also coincides with rush hour at your location, even better as there will be plenty of light trails to shoot!

### 1 FIND A GOOD COMPOSITION

Typically we scan images from left to right, so lines that lead from the bottom left corner of the frame to the top right tend to create the strongest compositions. I spot a second road that curves nicely into the distance, with a footbridge overhead that I can shoot from. Once in position, set up your tripod and fine-tune your composition.



### 2 TIME THE CARS

Switch on LiveView and count the approximate number of seconds that it takes for a car to come into frame and disappear out of sight again – this should be your minimum exposure time. Any less and you're likely to have light-trails interrupted mid-exposure. It takes around 15 seconds in my case, so exposures between 15–30 seconds should work.



### 3 CAMERA SETTINGS

Set your camera to shutter-priority mode and dial in the shutter speed that you want. My road is relatively quiet on this evening, so I opt for a 30-second exposure to record more light trails. On a busier road you may find that you need a shorter exposure before the frame becomes too busy. Select a low ISO and use a remote release when possible to avoid shake.



### 4 FINE-TUNE EXPOSURE

Focus a third of the way into the scene and time your shot so that there is a good flow of cars passing through the frame. Check the results and adjust exposure compensation as required. I needed to apply -1.3EV for my scene as my camera tried to compensate for the darkness by widening the aperture, thus reducing the depth-of-field.



## COMMON MISTAKES AND HOW TO FIX THEM



**1) LEAVE IT TOO LATE:** If you wait until it's completely pitch black outside the sky will be too dark and lack any real detail. Aim to start shooting around 30 minutes after sunset, while there is still colour and interest in the sky.



**2) WRONG EXPOSURE TIME:** If your exposure is too fast, you'll not only end up using a wider aperture with limited depth-of-field, but you might cut light-trails mid-frame. Use the count in step 2 as a minimum exposure time.



**3) OVEREXPOSED SCENE:** Leave it to your camera to figure out the exposure and you might end up with an overexposed scene. Select multi-zone metering and use negative exposure compensation to control exposure.



### PRO TIP

Get rid of the ugly tungsten glow from street lamps by lowering the Saturation of the Orange and Yellow channels during processing.

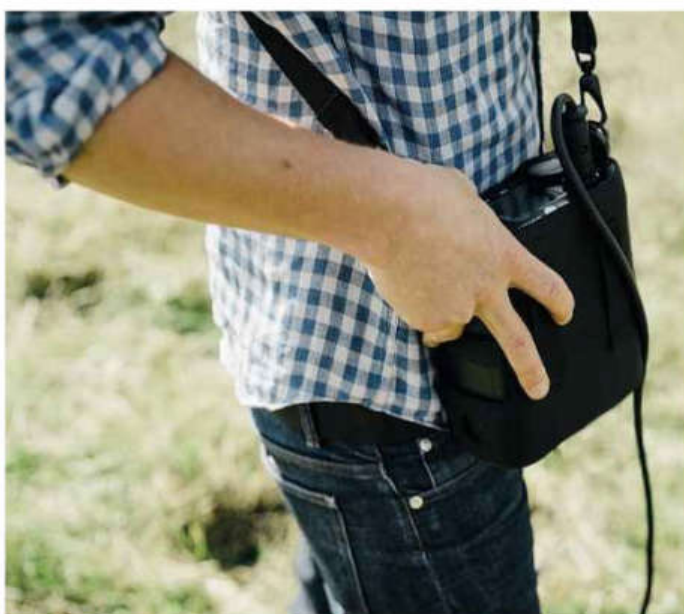


### LIGHTTHEWAY

A simple but creative long exposure that illustrates the end of day rush to get home!

Exposure: 30 seconds at f/13 (ISO 100)





# KEEP MOVING

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PHOTO  
SKILLS

# BALANCED DIET

PHOTOGRAPHER DINA BELENKO HAS MASTERED THE ART OF BRINGING EVERYDAY OBJECTS TO LIFE. HERE, SHE SHOWS YOU HER TIPS FOR CREATING TRICK-SHOT COMPOSITIONS THAT TEETER ON THE EDGE OF POSSIBILITY

CAMERA: NIKON D800 / LENS: NIKON AF-S 50MM F/1.4G / FLASH: NIKON SB-910, WESTCOTT 43IN APOLLO ORB

**A**S A STILL-LIFE PHOTOGRAPHER, I'm always trying to find new angles to show everyday things and, as I've a sweet tooth, I feel that every single cup of coffee or chocolate cookie inspires me! For a long time I wanted to try this kind of photo: an unstable, balanced composition with sweet snacks. My first attempt resulted in quite a nice picture but I also created a total mess in the process. I suspended a pile of cups from strings and, sadly, this construction didn't last very long! I promised myself never to hang anything breakable again and started to look

for another, lower-risk, solution. It turned out that with a sheet of transparent plastic you can get pretty much the same illusion, but it's a lot easier and safer. This is the main trick: by shooting down on the objects on a sheet of perspex, the shadows that show the objects' volume remain in place, but the shadows falling on the background disappear — this way, the objects will look like they're levitating.

To create your balancing still-life you'll need a sheet of transparent plastic (much safer than glass), a coloured background, two supports to prop the plastic up on, some small supports

to rest the objects on and some suitable subjects! You will also need your camera, a tripod and a light source (in my case it is a big softbox with a flashgun). A reflector can help bounce light from the other side too. Lens choice is up to you — I chose a 50mm prime.

This trick would work great with burgers or sandwiches with 'flying' ingredients too, or with stacks of homemade cookies or fruits. Maybe you'll decide to create a really well-balanced and healthy meal with cereals and vegetables. I've opted for sweets — the bonus is that you get a tasty snack afterwards!





**1 SET-UP** Prop a sheet of transparent plastic on supports – around 30cm from your coloured background. Your light source should be to one side rather than directly above so as to avoid reflections. I've used a flashgun in a large softbox, but light from a nearby window will work too. Lock your camera on a tripod looking directly down on the set-up; using a tripod will make fine adjustments much easier.



**2 COMPOSE** Leave some space for your hand in the bottom of the frame and start to create a 'tower' of objects. To add some depth, place your subjects on small supports – I used little wooden blocks. Put the objects at different heights and different angles so that they overlap each other, this is an important part of creating the illusion. Check your camera's LiveView frequently to see how it's looking.



**3 CAMERASETTINGS** A mid-aperture between f/5.6 to f/11 will render the composition sharp, without bringing the background into focus. If you're shooting with flash, as I have, set your shutter speed to the flash sync speed (usually 1/160 or 1/250sec). If you're shooting with natural light, use aperture-priority mode to pick your f/stop and exposure compensation to find the right exposure.



**4 FOCUS AND SHOOT** Focus on the sweet you put at the bottom of your composition. Take a shot with a hand propping up the entire structure, paying attention to the shape of the hand for realism. You can ask a model or an assistant to do this or you can do it by yourself. Use the camera's self-timer or a remote release to fire the shutter. Check the results and zoom in on the preview to ensure it's sharp!

## COMMON PROBLEMS – THINGS TO AVOID...



**1) REFLECTIONS:** If your light source is placed above the scene it might reflect off the plastic, which instantly gives away the illusion. Move the light source further away or lower it a little to remedy this.



**2) FLAT COMPOSITION:** If your objects don't overlap and are placed on the same level the image looks flat. Regroup them so they create shadows on each other and make sure they all make contact.



**3) VISIBLE SUPPORTS:** Pay close attention to hiding any supports. On the image preview it may look fine, but at 100% zoom you may see the supports poking out.



**4) DISTRACTING BACKDROP:** Textured backgrounds aren't ideal, as they show shadows. Make sure the coloured background you use is reasonably smooth – coloured paper or card is ideal.



### PRO TIP

I usually add contrast, delete scratches from the plastic and retouch any imperfections on the sweets during post-processing. Here I also made the background smoother and brighter, added some pink to marshmallows and slightly transformed my hand to make my wrist thinner. Voila!



### DON'T DROP IT!

The final result is a colourful and creative still-life that will have people scratching their heads in wonder!

Exposure: 1/160sec at f/6.3 (ISO 160)



# SHOOT TO EDIT

INTENTIONALLY UNDEREXPOSING AN IMAGE WOULD MAKE MANY PHOTOGRAPHERS QUESTION YOUR METHODS. JORDAN BUTTERS DEMONSTRATES THIS POPULAR NATURAL-LIGHT PORTRAIT TECHNIQUE THAT MODERN DIGITAL PHOTOGRAPHERS ARE EMBRACING

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CAMERA: NIKON D800 / LENS: NIKKOR AF-S 85MM F/1.4G

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**A**SK ALMOST ANY top landscape photographer and they'll tell you that exposing to the right, or ETTR, is the best way to get maximum detail out of your Raw files. This is actually true – the light side of the histogram records far more detail than the dark side, so slightly overexposing your files retains more detail. There is, however, a newer school of thought emerging that is becoming increasingly popular with natural-light portrait photographers – intentional underexposure.

Why would you intentionally underexpose a portrait, you may ask? Think about it this way: when using flash you might underexpose the ambient light and then highlight your subject with the strobe to make them stand out against their surroundings. Natural light doesn't often offer the same level of control, although the exposure of your subject can be manipulated by their position to the light and

the use of a reflector. There are some situations, however, where you are at the mercy of the light and your surroundings so shooting with post-processing in mind may be your only chance to get the shot that you want. Granted, while you could 'correctly' expose your subject and then darken the background, there's actually less processing involved in underexposing the entire scene and then brightening only your subject. Plus, you now have complete control over the exposure of your subject's skin.

I spotted a nice-looking local coffee shop when out on a photo walk with my model, Tamrin, and thought that it would make for an interesting backdrop for a portrait shot. The contrast between the dark background and Tamrin's skin and outfit would make her stand out well, so I asked the café owner for permission and set about shooting.



# 1 FIND THE RIGHT LIGHT

Tamrin stands in the doorway of the café, facing the light. A fast prime lens is perfect for this sort of portrait. Select aperture-priority mode and choose a low ISO to maintain image quality. An aperture of f/2 to f/3.5 offers a shallow depth-of-field and a fast shutter speed. Using multi-zone metering, my camera takes into account the dark walls of the coffee shop and compensates for it, overexposing Tamrin.



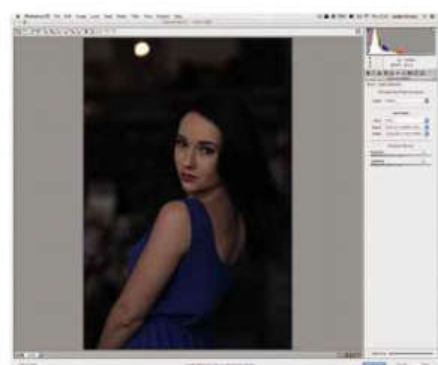
# 2 USE SPOT METERING

I set spot metering and take a reading from her face, which gives a better result, but the background is still too bright for my liking. Tamrin is in the doorway of the café, and I'm stood on the pavement, so I can't move her any further outside to change the ratio of light on her to the background. While I could darken the background in processing, it would be easier to underexpose and then lighten Tamrin's skin in Photoshop.

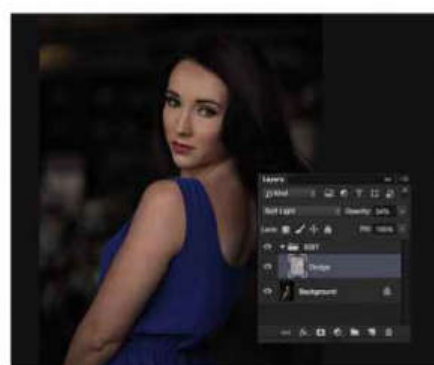


# 3 USE EXPOSURE COMPENSATION

Dialing in exposure compensation of -0.7EV and taking a spot meter reading from Tamrin's face drops the exposure. On the LCD preview the image is dark, but from the histogram I can see that the background exposure is just right and the highlights on Tamrin's skin are in control. I know that I can dodge (lighten) her skin during post-processing and maintain control over the highlights on her skin.



**4 RAW ADJUSTMENTS** Import the picture into Adobe Camera Raw and make basic adjustments, such as White Balance and Lens Corrections, before opening the image in Photoshop. Next, I create a Soft Light layer (**Layer>New>Layer**), set the Mode to **Soft Light** and tick **Fill with Soft-Light-neutral colour (50% grey)**. Select the **Dodge tool** from the sidebar and set the **Range** to **Midtones** and **Exposure** to around **18%** in the top bar.



**5 LIGHTEN YOUR MODEL** Use the **Dodge tool** to gradually increase brightness where needed. I start with a sweep across Tamrin, before zooming in and dodging her eyes and the centre of her face. By building up the brightness where it's needed you can control exactly where the highlights appear on the skin and position them to flatter your subject. I also dodge a few areas of the background to bring out detail where I want it.



**6 ADJUST COLOUR** Add a Curves adjustment layer (**Layer>New Adjustment Layer>Curves**) and, in the Adjustments palette, change the Channel to **Blue**. Click once in the centre of the curve to add an anchor before dragging the shadows part of the line (near the bottom left corner) up slightly, as shown. This adds a blue tint to the shadows. Then, change the channel to **RGB** and create an S-curve, as shown, to increase contrast.

### PRO TIP

No Photoshop? No problem! The adjustments shown in these steps can be made in Lightroom too – simply use the Adjustment Brush tool alongside the Exposure sliders to control the exposure of your image.



### FINAL IMAGE

Your eye is naturally drawn towards the brightest part of an image first – in this case, Tamrin's skin. Highlights on the skin are kept under control.

Exposure: 1/1000sec at f/2 (ISO 200)



# Surreal dream portrait

IN TIME FOR HALLOWEEN, JORDAN BUTTERS SHOWS YOU HOW TO CREATE A SURREAL DREAM IMAGE – MAKE IT AS SWEET OR SINISTER AS YOU DARE!

**W**HAT IF YOU could see someone's dreams or nightmares – what exactly would that look like? In reality, we'll probably never know, but with the help of Photoshop, we can at least illustrate the thought!

In order to create your surreal portrait you're going to need at least two images – a portrait, and an image of the scene to overlay. You don't have to stop there – you can also overlay a texture too for added effect, as I have, or mix in multiple scenes at a lower opacity. This creative editing technique tends to work well when the scene that you choose has elements that line up with the subject's facial features, or the shape of their head – converging lines work well, as do scene including objects that extend upwards, such as trees or structures.

TEXTURE



COMPOSITE



**1 CONVERT TO MONO** Open your portrait in Photoshop and, if it's in colour, convert it to black & white. There are lots of ways to do this but one quick method is by going to **Image > Mode > Grayscale**. Then, open your scenery image and go to **Select > All** and finally **Edit > Copy**. You can now close your scenery image without saving.



**2 OVERLAY THE IMAGE** Back in your portrait, go to **Edit > Paste**. Then, in the Layers palette, lower the opacity of the scenery layer temporarily to allow you to see through it. This will aid with positioning. Click on **Edit > Free Transform** to scale and position the scenery – line up interesting elements in the scene with features from your portrait.



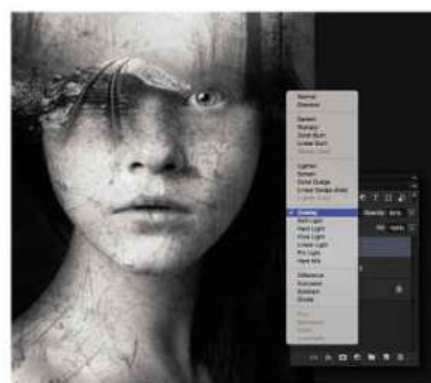
**3 PREPARE TO MASK** Once done, confirm the transformation and return the opacity of the scenery layer to 100%. Click on the **Add layer mask button** at the bottom of the Layers palette. Then, select the **Brush tool** and press the **D key** to reset your colours. Make sure your **Foreground Color** is set to **Black**, if not, press the **X key** to make it so.



**4 BLEND THE IMAGES** Choose a soft-edged round brush in the top toolbar and set the brush **Opacity** to around **60%**. Brush over the scenery to blend it with your portrait, lowering the brush opacity where needed to create a smoother blend between the images. Press the **X key** at any time to switch between masking and revealing the scenery.

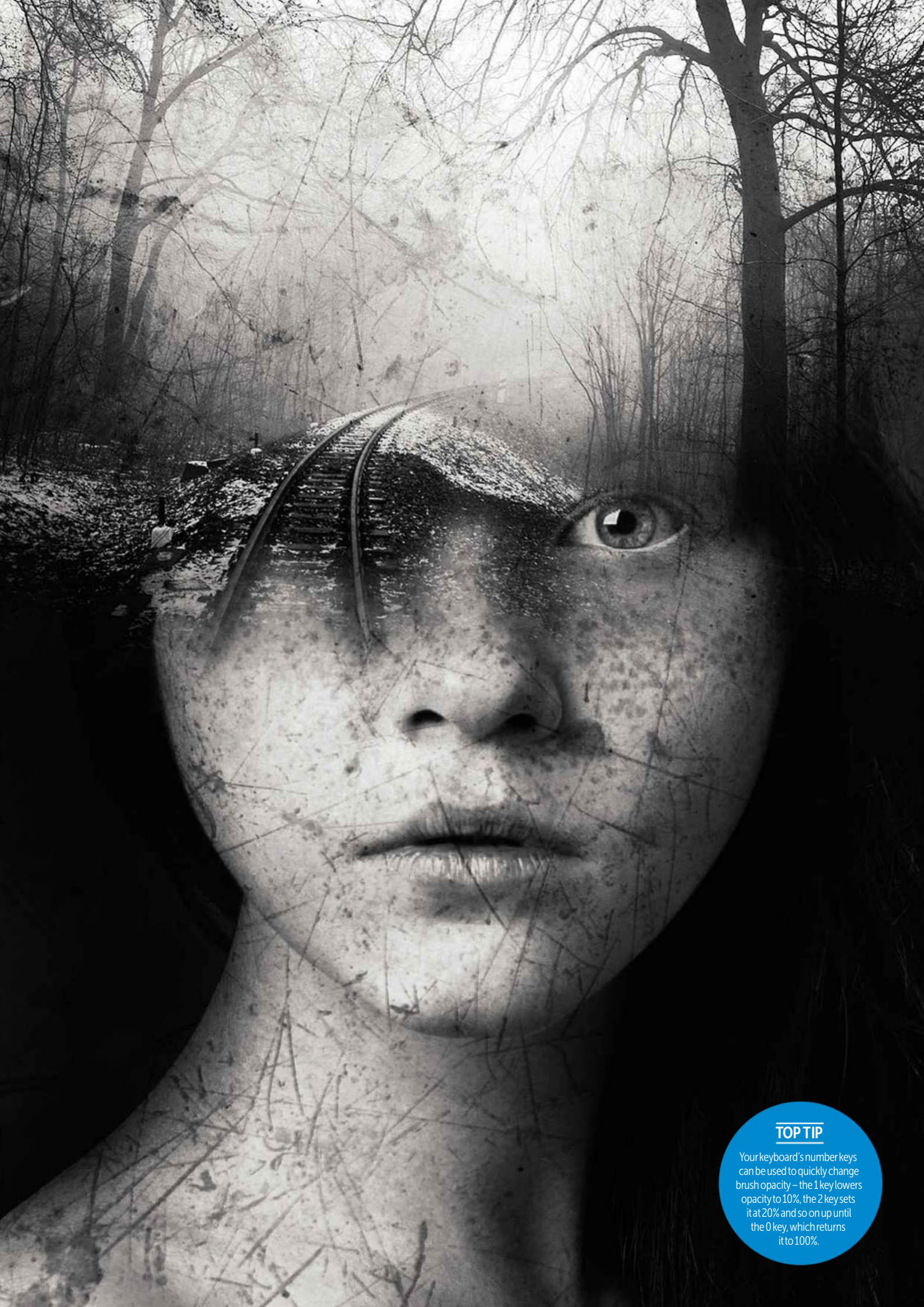


**5 TAKE YOUR TIME** Work selectively when it comes to blending the portrait and scenery together. Here, I've chosen to align the train tracks with the subject's eye, but masked some of the space between the tracks so that it blends better. I've also taken care at the edges of my subject's face to ensure that the shape of her head is retained.



**6 ADD SOME TEXTURE** I want to add a texture to my image. To do the same, open your texture and copy and paste it in, just as you did the scenery earlier. Then, in the Layers palette change the layer's **Blend Mode** – experiment with **Multiply**, **Screen** or **Overlay** to see which works best. Lower the opacity of this layer to reduce the effect's intensity.





#### TOP TIP

Your keyboard's number keys can be used to quickly change brush opacity – the 1 key lowers opacity to 10%, the 2 key sets it at 20% and so on up until the 0 key, which returns it to 100%.





# Coastal classics

IN THE UK, YOU ARE NEVER TOO FAR FROM THE SEASIDE AND THE PHOTO OPPORTUNITIES ARE PRACTICALLY LIMITLESS. THEREFORE, WE DECIDED TO SEND READER JEROME WOODWARK TO THE PICTURESQUE CORNISH COAST, ACCOMPANIED BY LOCAL RESIDENT AND TOP LANDSCAPE PRO ROSS HODDINOTT, TO UNDERTAKE OUR MONTHLY PHOTO WORKSHOP

**W**E ALL LIKE to be beside the seaside, but surely none more so than landscape photographers. There is just so much to shoot along our beautiful winding coastline. There are sandy bays, crashing waves, rugged cliff-tops, old harbour walls, piers, jetties, groynes and brightly painted huts to name but a few. No other landscape type offers so much variety and endless appeal. It is also ever-changing. The coast can be calm, sunny and tranquil one day, and wild, moody and menacing the next. Whatever the weather, there is always something new to capture.

When you head to the coast, there are a few essential items you should never travel without. In addition to your digital SLR and

wide-angle lens, make sure you carry a handful of filters. A polariser deepens clear blue skies and reduces reflections, making it a must-have for the coast. ND grads are also handy for balancing the light in high-contrast scenarios. Solid ND and extreme ND filters are a great creative tool, allowing you to select a longer exposure than would otherwise have been possible. By doing so, you can attractively blur the sea's motion and produce ethereal looking results. Not surprisingly, a tripod is also an essential tool for shooting seascapes. Wellies are very handy if you are shooting on the beach, allowing you to get close, while still keeping your feet dry! Sea spray can prove a headache when shooting coastal scenes,

so keep a clean lens cloth in your jacket pocket. It's also worthwhile giving all your kit a clean once you get home, including wiping over your tripod legs with a damp cloth.

You can capture good coastal images throughout the year, but in summer, many areas get busy with tourists. Autumn and winter tend to be the best times to visit with your camera, when locations are quieter and the conditions are often more dramatic.

When shooting at the coast, there are a handful of classic shots that are hard to resist. For example, long exposures, moody black & whites, and colourful shots of typical seaside things. Therefore, we set Jerome the challenge of shooting three great coastal classics under Ross's guidance...

## THE EXPERT: Ross Hoddinott



Ross is one of the UK's best-known landscape photographers and co-author of *The Landscape Photography Workshop* and *The Art of Landscape Photography*.

**Ross's kit:** Nikon D810, NIKKOR 17-35mm and 24-70mm zooms, Lee Filters system and filters, Gitzo Systematic and F-stop Satori backpack.

## THE PUPIL: Jerome Woodwark



Jerome lives in Oxfordshire and is a mechanical design engineer. He enjoys shooting everything from street photography to macro, though landscapes are his real passion.

**Jerome's kit:** Nikon D300, Sigma 10-20mm zoom, a selection of NIKKOR and Sigma prime lenses, Lee filters, Gitzo tripod and Really Right Stuff ball head.



## CHALLENGE 1: COLOUR IMPACT

"I certainly didn't have to travel far to meet Jerome on the day we arranged our *Photo Workshop*. Bude, a popular coastal resort in north Cornwall, is just a few miles from my home, and it proved to be the perfect place to begin our challenge. Originally, we had planned to meet the day beforehand, but a rough-looking forecast led us to postpone for a day. Rearranging proved a good choice. We were greeted by blue skies and sunshine on arrival and after a quick drink and chat we headed straight to Summerlease beach – one of Bude's most popular sandy bays.

"Jerome's first challenge was to capture a photo with colour impact, while retaining the seaside theme. This was an opportunity to be a bit more abstract and original – a contrast to shooting normal, far-reaching coastal scenes. We considered popping over to Bude harbour, where there were fishing boats, lobster pots and other potentially colourful things to shoot. However, instead we made a beeline for a row of brightly-painted beach huts at the head of the beach.

"Whoever painted the huts certainly liked garish, bright colours! However, they were just what we were after and Jerome didn't need much encouragement to reach for his Nikon D300. Wide, wacky shots of beach huts, taken from a low perspective, often create the most striking results. While I'm normally a great advocate of always using a tripod, for once I suggested Jerome discard his Gitzo legs and instead shoot handheld. I felt that this would allow Jerome to be far more manoeuvrable and spontaneous and creative with the viewpoints he chose. It would also encourage him to get down low and shoot up at the huts to create intentional and visually interesting convergence. Often, the wider the better for this style of shot, and Jerome's Sigma 10-20mm ultra wide-angle proved a great lens choice. He wandered along the line of huts, trying different angles,



1 & 2) Shooting handheld allows Jerome to get down low and quickly switch between angles and compositions.

3, 4 & 5) The polarising filter saturated the colour of the beach huts and brought out the blue in the sky. Ross advises Jerome to watch out for over-polarisation, which is easily done.

viewpoints and colour combinations. The odd white fluffy cloud, or passing seagull, offered Jerome the opportunity to capture extra interest in the sky above – although good timing was required!

"With the sky being so blue and inviting, it seemed like the perfect opportunity to attach a polarising filter. It really helped saturate colours and deepen the sky. However, on closer inspection, a few of Jerome's shots looked a little over-polarised, with skies looking unnaturally dark. Jerome quickly corrected this by recreating and retaking one or two of his previous shots with a little less polarisation.

"Our timing had proved just about perfect. By the time Jerome felt he had captured everything he wanted the cloud, which had been looming out to sea, finally reached us, eclipsing the sun. It didn't matter, though – we had the colour impact we were after!"

### Using a polariser

Polarising filters are great for enhancing or emphasising colour. However, you need to use them carefully and considerably. Their effect is very seductive through the viewfinder, but it can prove too great and it is easy to over-polarise scenes. This will result in skies that are either artificially dark or with an uneven level of polarisation. You don't have to fully polarise a scene – if the effect looks too extreme, just pull the level of polarisation back by a quarter- or half-turn.



OVER POLARISATION



### CHALLENGE 1 Pro verdict

"I think this challenge really appealed to Jerome and the beach huts suited the theme perfectly. He needed little encouragement or help to find some really good, interesting viewpoints. His 10-20mm zoom was great for shooting distorted perspectives of the colourful huts contrasted against the blue sky. Jerome captured a really nice series of shots – it proved hard to pick a favourite. Thankfully, we were lucky with the weather – had we arrived an hour later, we would have missed the light and blue skies altogether."







# HIT THE HUT

First British coastal classic in the bag – a row of brightly-painted beach huts against a summery sky.

Exposure: 1/800sec at f/5.6 (ISO 200)





## CHALLENGE 2: MOODY BLACK & WHITE

"After a quick stop for a well-earned Cornish ice cream, we headed further south-west along the A39 to Trebarwith Strand – one of the most dramatic and photogenic beaches in the area. On route, Jerome and I discussed the second challenge: to capture a classic, moody black & white seascape. We intentionally timed our visit to coincide with high-tide, as – in my view – this is a place best shot with lots of water. The tide height was perfect and the darkening, cloudy sky also lent itself to the type of image we hoped to capture. This would be straightforward, we thought... until we reached the beach. The offshore wind was creating wave upon wave of salty spray and there would be no way of escaping it without changing venue – something we just didn't have time to do. It was going to be exceptionally difficult to shoot in the prevailing conditions – but I guess it is called a challenge for good reason!"

"Unperturbed, Jerome began shooting, quickly identifying a couple of really nice



### SEA'S THE OPPORTUNITY

Despite tricky windswept conditions and difficult sea spray, Jerome manages to bag this moody long exposure.

**Exposure: 30 seconds at f/14 (ISO 200)**



1) Trebarwith Strand is a classic Cornish location. Ross offers Jerome some advice on how to compose the scene.

2 & 3) ND grad filters are essential at the coast for balancing exposures between the foreground and the brighter sky.

Left) The water in Jerome's unfiltered shot looks choppy and messy, while sea spray ruins the image to the right.

compositions looking along the rocky shore towards gull rock out to sea. He tried both vertical and horizontal compositions and we struggled to choose a favourite – both worked well. However, within minutes of taking off the lens cap, the front element of Jerome's 10-20mm was smothered in tiny droplets of spray. Anyone who has shot in these types of conditions would sympathise with us. A lens cloth helped, but removing all smears proved really hard to do; and after every couple of shots, Jerome would need to turn his back to the sea in order to inspect and clean his kit. Luckily I had some Zeiss lens wipes in my camera bag, which really helped to cut through the salty residue.

"On the plus side, the cloudy sky looked dramatic in the shots and the lack of sunshine worked in our favour, producing





nice, low-contrast light. The scene really suited a long exposure. I lent Jerome a Lee Filters Big Stopper and talked him through the process of calculating long exposures. Firstly, I told him to achieve a correct exposure without the filter in place – in this instance 1/30sec. Having done this, we looked at the exposure chart provided with the filter and calculated the shutter length required with the filter attached, which was 30 seconds. Jerome switched his camera to manual exposure mode and – keeping ISO and aperture constant – he dialled in the length of exposure needed and began shooting. The results looked fantastic – really moody and ethereal. However, the sea spray was building up on the lens throughout the long exposure, so we had plenty of failed attempts where you could see a reduction in contrast, or spots of spray in the image. We persevered, though, and managed to get a couple of lovely shots. To help us visualise how the images would look in black & white, Jerome switched his camera's Picture Style to monochrome.

## CHALLENGE 2 *Pro verdict*

"What should have been a relatively straightforward shoot, ended up being difficult and full of frustration. Jerome couldn't leave his camera or filters exposed to the relentless spray for long before having to give everything a thorough clean. However, his technique, creativity and perseverance couldn't be faulted and he was rewarded with a couple of really nice shots that would convert brilliantly into mono. Despite the difficulties, this challenge provided my favourite shots of the day."

"Windswept and frustrated, we finally conceded defeat and headed up to the pub overlooking the beach to get out of the wind and scrutinise the images. Jerome had done a brilliant job, capturing some strong compositions in challenging conditions. Unfortunately, the spray had ruined a good percentage of his images, but the ones that hadn't been affected looked absolutely top notch! Job done."



## Keep your kit clean

Working close to the sea can be challenging. You have to constantly adapt and change your composition due to the changing tide height. You also have to guard your kit from spray and getting splashed. It is essential to keep a lens cloth close to hand. Lens wipes are a good investment, too – like Zeiss's dedicated, disposable wipes. They cut through spray more effectively than a cloth, which can get dirty and just make smears worse. Always head to the coast prepared for the conditions.



## CHALLENGE 3: MINIMALIST LONG EXPOSURE

"Due to the conditions, our second challenge had taken much longer than anticipated, and by the time we were back in the car it was nearly 6pm. With less than two hours until sunset, we tried not to panic! We couldn't risk more sea spray, so we decided to play it safe and head back to Bude for the final shoot – somewhere we knew was free of spray from our earlier visit. While I drove, Jerome cleaned filters! His final task was to capture a fairly minimalist looking long-exposure shot – another highly popular and classic seascape style.

"Bude's sea pool seemed like an obvious place to go for Jerome's final challenge. The partly submerged pool walls, railings and rocks beyond all had potential to be used with a minimalist approach. However, we were really fighting the clock now... and the conditions. In contrast to the clear skies we enjoyed earlier in the day, the cloud had really banked-up, create a pretty dull, fairly texture-less evening sky – not what we wanted. To make life trickier still, there were a couple of other photographers around. Obviously, we didn't want to get in their shot, but by staying out of their way, it limited the options on what viewpoints we could shoot. There were also kids and swimmers still in the pool, which didn't help our cause. The tide height was good, though, and the railings made a simple, but striking focal point.

"At first, Jerome kept with his wide-angle, but after reviewing the results, I felt his perspective was too wide – the images just didn't look minimal enough. Therefore, he switched to a longer focal length, using his 85mm prime lens. I recommended he kept things clean and simple and included a good degree of negative space around his subject – something that often helps to create a fine-art, minimalist feel to shots. At first he used my extreme ND to artificially generate a long, creative 30-second exposure. However, as the light faded, he was soon able to achieve naturally long exposures without the help of filtration. As it got darker, the exposure length required exceed his camera's maximum automatic shutter speed of 30 seconds, so he switched to Bulb mode and calculated exposures of up to a couple of minutes in length, using a remote release to manually



lock the shutter open. We checked histograms regularly and a few shots were a little underexposed, so we just increased exposure time accordingly. Although we didn't have the interesting evening sky we had hoped for, at least we didn't have to battle spray and it was a relief to be able to shoot without the hassle or worry of keeping kit clean. Jerome's last couple of shots had a lovely twilight feel to them and I suggested Jerome retain the natural cool blue hue he had achieved, rather than try to neutralise it during processing. The coolness of the shot suited the fine-art, minimalist result Jerome had been tasked to capture and we both finally felt content and relieved that he had ably completed the *Photo Workshop* challenges."

### CHALLENGE 3 Pro verdict

"When we arrived at the sea pool, I was really concerned. Minimalist seascapes are typically arty and atmospheric and I thought Jerome might struggle to achieve such a shot given the lifeless sky and amount of people about. However, despite a few troubles at first – settling on the right focal length and composition – Jerome ended up capturing a couple of very striking, minimalist seascapes. I loved the cool tones of his later shots and felt Jerome ticked all the boxes yet again."

- 1) The calm sea pool meant no more cleaning filters!
- 2) As the light dropped, Jerome was able to do away with the ten-stop filter, just using an ND grad to balance the scene.
- 3) An interval timer is not only useful for automatic time-lapses, but also acts as a stopwatch for long exposures.
- 4) Jerome lines up another minimalist composition.
- 5) His first shot at the sea pool wasn't minimalist enough.

### WORKSHOP SUMMARY: Jerome Woodwark



"The day began well and Ross and I were greeted with blue skies and picturesque clouds. Ross gave me a few ideas and tips regarding what type of compositions work well

when photographing the colourful row of beach huts. Blue skies gave way to moodier weather later in the afternoon and this suited the second challenge well. However, the wind and spray was incessant, making things a challenge. Keeping filters smear-free was almost impossible and a few of my favourite images were ruined. I think I spent more time cleaning filters than shooting! However, I loved the location and was pleased with the images that survived. I enjoyed using Ross's ten-stop ND – I may well have to invest in one myself! It was slightly disappointing that conditions fizzled out a bit in the evening, but the sea pool proved a great spot – I liked the contrast between the pool and raging surf behind. It was great to spend time with Ross and get professional guidance. We had deserved our chips by the time we went home!"



#### TAKE A DIP

Jerome spots an excellent minimalist composition with bold, steadfast objects and plenty of negative space.

**Exposure:** 30 seconds at f/13 (ISO 200)



# Expert Critique

WANT YOUR SHOTS CRITIQUED BY THE *DIGITAL SLR PHOTOGRAPHY* EXPERTS? TURN TO PAGE 67 TO FIND OUT HOW TO SUBMIT IMAGES

## CROWNS IN THE SHADE ➔

by Mark Sims

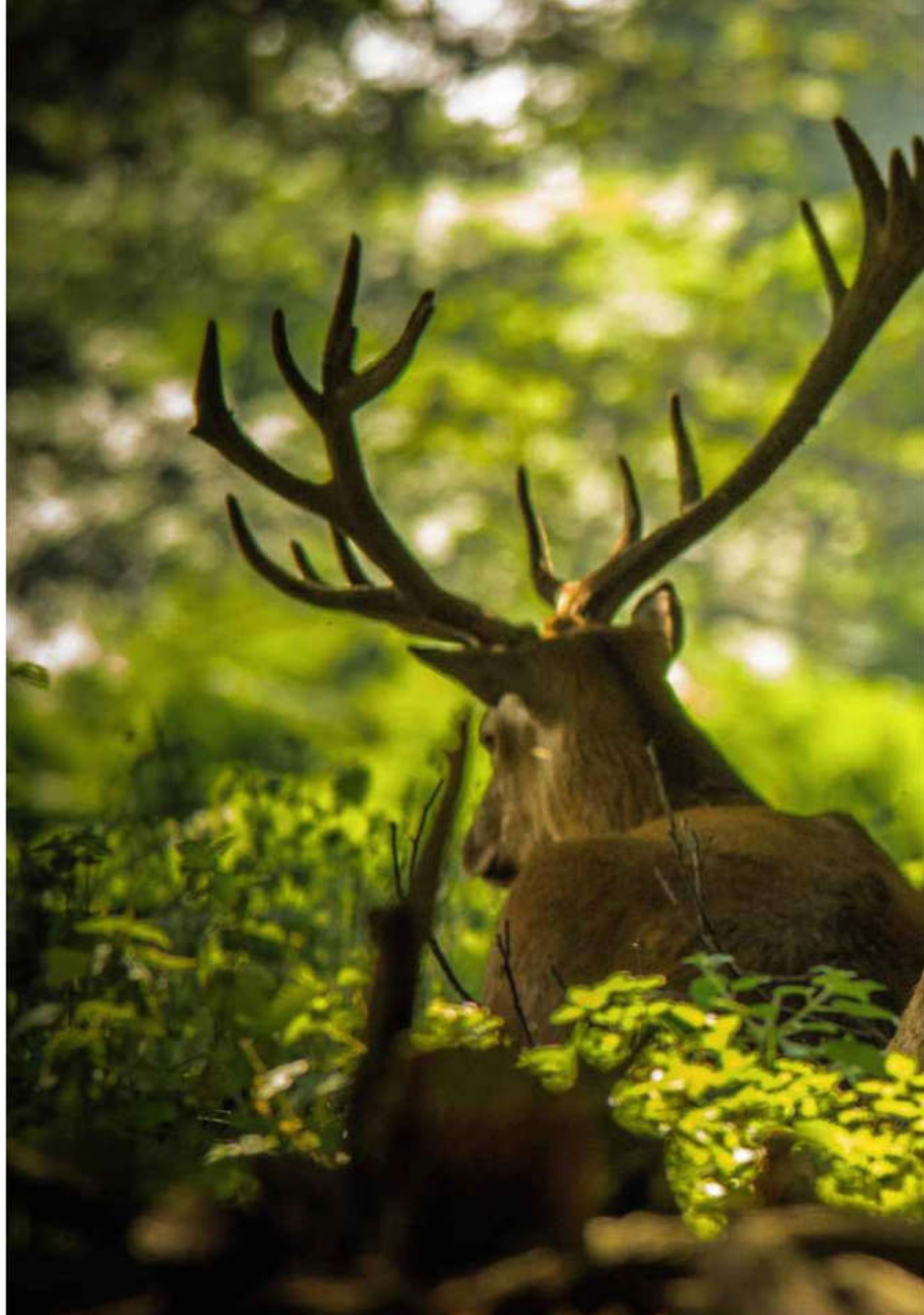
Nikon D7100 with NIKKOR 300mm f/4 lens and 1.4x teleconverter.  
Exposure: 1/125sec f/5.6 (ISO 800).

**What we think:** This is a fantastic wildlife image showing the deers' natural behaviour – resting as a herd under a large tree. The light looks vibrant, and we hope this was just one of many images that Mark captured under such great conditions! It is quite a busy composition, but this is often unavoidable with herds of stags because of their huge antlers. The tree trunk also blends somewhat with the stag in front of it, although that golden sidelighting does highlight the nearest stag's antlers perfectly. A nice shot Mark, and one to be proud of – we'd love to see more from this set!



### Why it works

- 1) The bokeh makes a beautiful background
- 2) Golden sidelighting highlights the antlers
- 3) Foreground objects add depth



## WILDLIFE EXPERT *Roeselien Raimond*



"The first thing that comes to mind when seeing this photo is what lovely light Mark discovered! The beautiful bokeh really draws you into the photo and makes a great décor for these majestic deer. It looks like Mark got reasonably close and they were quite cooperative, although it's a pity that the deer to the left did not want to show its best side! Sadly such factors are out of our control! The soft light enhances the felt-like look of the bast antlers beautifully. I do think, however, that there is a lot going on in this photo, which makes your eyes wander. The antlers of both deer, for example, almost seem entangled and the tree trunk masks the fantastic shape of those antlers too. You're always at the mercy of nature and the location when it comes to wildlife photography, but I'm really curious what just a few steps to the right or left would have done, if possible at all. It's a location with a lot of potential though, so I would go back here during the golden hour and try a simpler composition – maybe use the backlight to create a beautiful silhouette to make these really impressive antlers stand out even more."



ROESELIE RAIMOND





## CHILD OF THE CORN ➔

by Rome Davies

Nikon D700 with Tamron SP AF 28-75mm f/2.8 lens.  
Exposure: 1/250sec at f/4.5 (ISO 200).

### PORTRAIT EXPERT Brett Harkness



"I love the slightly off-centre placement of the subject in this shot – it's a great angle. The lighting is punchy, yet flattering, and the lack of shadow on the face works well on this occasion due to the age of the girl. The low angle and out-of-focus crops in the foreground creates a good feeling of depth and dimension. I find the highlights and blown-out part of the sky a little distracting, but this is possibly down to the flash sync speed limiting the shutter to 1/250sec. High-speed sync would have reduced the ambient light and darkened the sky a little. But, all in all this is a great portrait that captures the spirit and attitude of a little girl that age. Well done Rome!"







## FIERY ➔

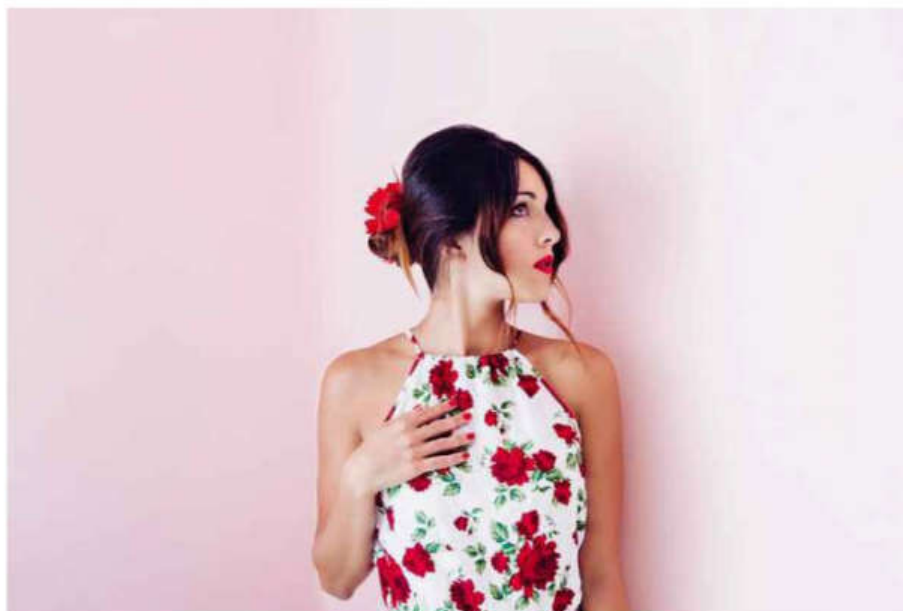
by Federica Giordano

Canon EOS 7D with Sigma AF 24-70mm f/2.8 lens.  
Exposure: 1/100sec at f/2.8 (ISO 640).

## PORTRAIT EXPERT *Caroline Schmidt*



"The colours in this portrait are bold, fresh and work well together; however, after such effort has gone in to the styling of the model it seems a shame to only see her profile. I'm all for using negative space and a lack of eye contact, even a centre-frame subject now and then, but all three traits in the same shot doesn't work for me. By having the model look at the camera, a central subject and a square crop might make the image look more balanced, or placing her on a third, with space for her to 'look into' may have strengthened the composition. As it is, she appears as if she's looking up at a wall, judging by the shadow to her right and behind her, which looks questionable. Lovely light and colour, but composition and pose could be stronger.







## ← PORSCHE 919 HYBRID

by Michael Greenway

Olympus E-3 with Olympus Zuiko 70-300mm f/4-5.6 ED lens.  
Exposure: 1/800sec at f/6.3 (ISO 125).

**What we think:** Motor sport photography is a popular pursuit, but a difficult one to master. The first hurdle is finding a decent spot to shoot from – made difficult in spectator areas by track furniture and safety fences! Michael has done a good job of finding this angle, free from obstructions. His focusing is pin-sharp and there are no distractions. The car fills the frame well, but there might be room for improvement when it comes to composition – let see what our resident motor sport shooter has to say...



JORDAN BUTTERS

### ACTION EXPERT *Jordan Butters*



"First off, I'm jealous of Michael – I've long wanted to visit the 24 Hours of Le Mans but not yet had the chance!

This is a nice shot, but I feel there's room for improvement. Firstly, by placing the car centrally in the frame, the image lacks depth and interest. As a rule of thumb, allowing space for a car to 'travel into' creates a more pleasing image. There's a bit of motion recorded in the wheels, but I think Michael has played it safe with shutter speeds here. By choosing a slower shutter speed and panning with the car, he would have recorded more blur in the surroundings, which would turn the colourful stripes on the apex and background into vibrant streaks. I'd be tempted to zoom out to include more of the surroundings too – Le Mans is an incredible venue and short of the logo on the car door we otherwise have no idea where this image was taken."

## PURPLE RAIN →

by Mark Cornick

Canon EOS 6D with Canon EF17-40mm f/4L lens.  
Exposure: 1.6 seconds at f/6.3 (ISO 100).

**What we think:** We really like this image. Mark has judged his choice of shutter speed just right, recording the motion in the water whilst retaining texture and detail. The flow of the water acts as a subtle lead-in line, drawing your eye up to the jagged rocks silhouetted against the fading sky. While we'd imagine that this scene looked stunning as the sun was setting, this blue hour shot showcases some beautiful muted cool tones that invoke a feeling of calm and tranquility. Top job Mark, we can't fault it!

### Why it works

- ✓ Texture in water acts as lead-in line
- ✓ Blue hour creates a cool colour cast
- ✓ Silhouetted rocks draw your eye in







## South Iceland Crash Site

Hasselblad H5-50,  
28mm f4 Lens, f11,  
2 minutes & 8 secs, ISO50

Filters used:  
1.2 ND Hard Grad  
Big Stopper

As soon as I saw this scene I knew I could create a shot full of drama and mystery. A howling wind raged around us and the clouds were scudding across the sky. Everything was in place for a truly exceptional image. I knew that if I could extend my exposure time to minutes rather than mere seconds, I would be able to achieve something more creative and unusual.

It was midsummer in Iceland, therefore we had daylight conditions for 24 hours a day. As a result, it was never going to be dark enough to achieve an exposure of several minutes with only a graduated neutral-density filter. A 1.2 ND grad gave me the dark clouds I was visualising, and the addition of a Big Stopper extended the exposure to more than two minutes, while retaining an optimum aperture of f/11.



*Karl Taylor*

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Tick a box and fill in your details if you would like to submit images or take part in *Photo Workshop*.



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### Checklist

- ✓ If submitting images by post, remember to include your 'mugshot' and contact details (name, address, email and daytime number).
- ✓ Please don't send us high-res images by email: resize your shots to 1,000 pixels along the longest edge and if we see something we like, we'll request the high-res file from you!
- ✓ Emails exceeding 8MB total size might not arrive, so split your submission down into two or more emails to ensure they get through.
- ✓ Please don't send us your entire portfolio – as you may appreciate we receive a lot of submissions and aren't able to look through hundreds of images – narrow the selection down and pick your best shots only.

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# MOOD & MAGIC

WHAT IS IT THAT MAKES A LANDSCAPE PHOTO STAND OUT? IS IT LIGHT, COMPOSITION, EXPOSURE OR GOOD TECHNIQUE? OFTEN IT IS ALL OF THESE, BUT THERE IS A KEY INGREDIENT – MOOD. WHICH IS WHY WE’VE DEDICATED THIS MONTH’S GUIDE TO SHOOTING LANDSCAPES THAT EVOKE A FEELING OF AWE BY SHOWING YOU HOW TO CAPTURE THEIR MOOD AND MAGIC

IMAGE: ROSS HODDINOTT



**W**HAT IMMEDIATELY SPRINGS to mind when you think of mood? Maybe it is dark stormy skies, raking golden light, a scarlet red sky, a white, frosted landscape, a calm, misty morning or mirror-like reflections. As you can tell, truly atmospheric, magical moments are usually related to certain types of weather condition – quite simply, landscape photographers are reliant on the weather gods to add magic to their shots.

Unfortunately, the weather and light are things we have absolutely no control over, so how do photographers ensure they are in just the right place at the right time? Good planning, experience and intuition will help you make good decisions regarding which location to visit and when – while luck also plays a role. It is true what they say – the

Words: ROSS HODDINOTT

harder you work, the luckier you get. If you wish to capture magical images, you have to be prepared to put in the legwork and hard-graft. By consistently putting yourself in good situations, you will get rewarded with great photo opportunities, so the more time you spend behind your camera, the better your chances are of capturing those fleeting and unique moments.

To capture landscapes full of mood, you not only need to master the practicalities of camera technique, but also the skill of conveying atmosphere. Great landscapes should provoke an emotional response from the viewer and communicate a certain mood – for example, desolation, tranquility or calmness. Atmosphere is often brief,

though. All it takes is a small gap in dark, gloomy rain clouds to allow the sun to burst through just long enough to illuminate the landscape below – transforming the ordinary into the extraordinary. However, with the window of opportunity often being short, you have to learn to anticipate and react to conditions. Be prepared to wait for light, having set up and composed your shot in readiness for the sun to emerge and beautifully illuminate your scene.

You don't necessarily need great light to capture mood, though. Mist, fog, brooding dark skies and seasonal changes are all quite capable of producing magical conditions. Again, checking weather forecasts is an essential pre-planner. While the forecast won't always be correct, it will help guide you as to what conditions to expect.



# GET PREPARED!

IN THE PURSUIT OF MOOD AND MAGIC, YOUR WILLPOWER IS LIKELY TO BE TESTED TO THE LIMITS. PREPARE YOURSELF AND YOUR CAMERA KIT FOR PUNISHMENT...

**U** NSURPRISINGLY, IN ORDER to capture moody views, you still require the standard landscape photographer's kit. A good choice of focal lengths is particularly important, though, ranging from wide-angle to medium telephoto. Longer focal lengths can be particularly useful for shooting atmospheric conditions – for example, a focal length in the region of 100–200mm can prove ideal when shooting mist and fog. Telephotos compress perspective and allow you to isolate key features found within the landscape, like trees and buildings. However, in addition to the normal items you might have in your camera backpack, like graduated ND filters, solid NDs, a polariser, remote release, fully-charged spare batteries and empty memory cards, you should consider weatherproofing and kit protection.

As previously mentioned, many of the most magical, atmospheric conditions occur as a result of weather. You will often obtain the most dramatic mood on inclement days when the weather looks

far from promising – the type of day when anyone other than a dedicated landscape photographer would stay in the warmth and shelter of indoors. When you are out in cold, wet and windy weather, it is essential both you and your valuable kit be protected. You need to stay warm and comfortable. Waiting for just the right conditions will often involve standing around for long periods doing nothing other than watching clouds. If you are only dressed in jeans and a sweater, you will quickly get cold and want to return home early. You will feel more creative and motivated to wait for the most magical conditions if you are dressed appropriately. Therefore, buy good water and windproof garments and also wear suitable base-layers, socks, gloves and a hat if it is cold. Buying proper outdoor clothing from the likes of Icebreaker, Patagonia and Paramo should be considered an investment.

Once you and your gear are properly kitted out and protected, you will be ready to head out into the great outdoors with your camera.

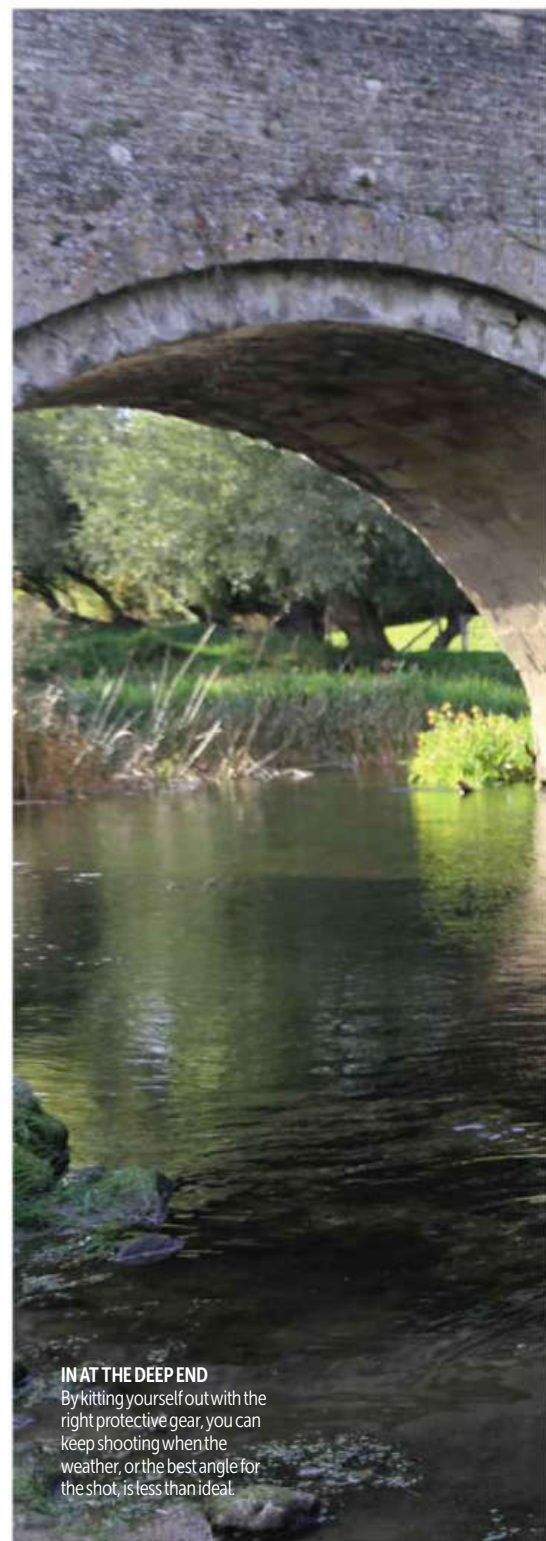
## PROTECT YOUR KIT FROM THE ELEMENTS

You can't be a fair-weathered landscape photographer. To capture drama and mood, you need to be out shooting in all weather conditions. Therefore, you need to protect your gear. To begin with, invest in a good camera backpack. Look for a design made from weather-resistant material – or that has an internal all-weather cover. F-stop gear, Lowepro, Manfrotto and Think Tank are among the brands to consider.

Although many digital SLRs today are well weather-sealed, you should still try to keep your camera dry. A rain-cover is a good investment – Manfrotto's Elements E-702 PL cover or those by Optech and Think Tank are among the brands popular with all-weather photographers.

Shower caps also offer a good temporary way to protect your camera from moisture. Being elasticated, they stretch over your camera and stay in place quite securely. Using one will keep your camera dry while you wait for the rain to subside. Therefore, next time you stay in a hotel, remember to pop the complementary shower caps in your camera bag – they are an effective, disposal rain cover. Best of all – they're free!

Finally, keep a clean microfibre lens cloth close to hand to wipe away raindrops or condensation from the lens, and keep a sachet or two of silica gel in your backpack to help whisk away any moisture from your gear when you pack it back away.



### IN AT THE DEEP END

By kitting yourself out with the right protective gear, you can keep shooting when the weather, or the best angle for the shot, is less than ideal.

## MAGIC & MOOD *Landscape kit*



### WIDE-ANGLE LENS:

A prime or zoom wide-angle lens is the mainstay of any landscape photographer's set-up. A wide-angle zoom offers more versatility than a prime lens, allowing you to

adjust and react to changing conditions without needing to change lens. A focal length in the region of 16–35mm enables you to shoot large, dramatic vistas.



### TELEPHOTO/TELEZOOM:

Despite being less associated with landscapes, longer focal lengths are great for isolating objects enveloped in atmospheric mist, and also for highlighting dramatic light

play and spot lighting in distant landscapes. They are also useful for capturing silhouetted subjects boldly contrasted against colourful or brooding skies.



**TRIPOD:** No doubt you will have read it before, but a good tripod is essential for capturing great landscapes. Using one makes you think more about framing and provides the stability for you to shoot in low

light or get creative with filtration. In stormy weather, you will require sturdy legs that won't be affected by wind. Therefore, avoid a flimsy, lightweight design.





## MAGIC & MOOD Clothing



### OUTER JACKET:

Unless you are dressed appropriately, you can quickly get cold and miserable waiting for the best light. A good insulated jacket is important, particularly in winter. Paramo is a very popular brand. Down jackets are great for keeping you warm, containing a layer of down and feathers for added insulation. Jack Wolfskin, Patagonia and Rab are all worth considering. Insulated jackets are not a replacement for waterproof jackets, but work well underneath a waterproof layer.



### TROUSERS:

Unlike everyday trousers, proper outdoor trousers offer you comfort, stretch and protection against wet, cold and windy weather. They use weatherproofing technologies and fabrics to deal with moisture, sweat and heat to keep you comfortable – perfect if you need to trek a long way to capture an atmospheric scene. Montane and Paramo are among the best brands for dedicated outdoor trousers.



### BASE LAYERS:

In wintery or windy weather, good base layers are essential items of kit. They will help 'wick' moisture away from your skin and keep your body warm and dry. Paramo Grid Classic and Technic base layers are among the best. Although costly, Merino wool is a great natural fibre, being light but great for insulation. Icebreaker is among the best brands for Merino base layers. Remember to wear proper walking socks in winter too – look at those made by Brasher, Bridgedale and DexShell.



### HATS & GLOVES:

Always wear a hat in cold weather – doing so will help you retain heat. Gloves are also important for photographers. They need to be warm, but also thin enough to allow you to adjust camera controls and attach filters without the need to take them off. The North Face's range of Etip gloves are very good. Stealth Gear produces dedicated gloves for photographers. Also check out those by DexShell, MacWet and Cameraclean.



### FOOTWEAR:

Footwear is a very important consideration if you're facing the elements. Good walking boots are essential, being comfortable, warm, waterproof and giving your ankles support when clambering over uneven surfaces. Be prepared to spend upwards of £100 for a decent pair. Berghaus, Brasher, Meindl, Salomon and Scarpa are brands with good reputations. If you are shooting moody beach shots, wear wellingtons instead. Although costlier, heavy duty, neoprene wellies, like the Muck Boot range, are well worth considering, being warmer and more comfy than standard boots.



**WEATHER APPS:** Presuming you have a smartphone, download a couple of weather apps to ensure you always have up-to-the-minute forecasts for where you intend going.

AccuWeather, BBC Weather, Met Office and Weather Live are all good, inexpensive apps that will help you to predict when it is likely to be clear, misty or stormy.



**LENS HOOD:** A lens hood will help protect the front of your lens from moisture in the atmosphere, rain or snow. If using a filter system, you won't be able to attach a hood. However, for longer

lens work, a hood is worth using. It will also help prevent flare should you want to shoot towards the sun in order to achieve dramatic backlighting.



# HARNESS DAWN AND DUSK

WANT TO TAKE OUTSTANDING LANDSCAPE PHOTOGRAPHS THAT SET YOU APART FROM THE REST? THE FIRST STEP IS FINDING THE BEST LIGHT TO SHOOT IN

**N**O OTHER TIME of day is as magical as dawn and dusk. It is a truly special time to be outdoors, immersed in the sights and sounds of nature. Landscape photographers commonly refer to either end of day as the golden hours – when the sun is low in the sky and the quality of light is perfect for illuminating and shaping the landscape. But what exactly is so special about dawn and dusk?

Light is the photographer's language – it is the key ingredient that allows us to convey atmosphere and the beauty of scenery. While there will always be exceptions, the conditions and light tend to be at their most dramatic around half an hour before and after sunrise and sunset. However, the length and quality of the conditions naturally varies depending on the weather, location and time of year – so don't take the term too literally!

The light at both dawn and dusk tends to be quite similar, so to a large extent it is possible to generalise about the advantages and challenges of shooting at these times. The light is typically warm and glowing and the sun's low position will attractively light the clouds from underneath. Given the right cloud and conditions, colour can radiate all around the sky – so remember to look in all directions, not just towards the sun itself.

The sun is more diffused at dawn and dusk, creating both longer and softer shadows. With the intensity of the sun being reduced by its low position, it may be possible to include it within the frame. When the sun is close to the horizon, it may even be possible to capture a sunburst effect, adding further drama and magic to your golden hour images. Using a small aperture, in the region of f/16, will help enhance the sun star effect. While flare can be an issue when shooting towards the light, a small degree is often acceptable and can actually add further mood and diffusion to shots.

By definition, the window of opportunity is short, and even when the weather is suitable for photography, you still only have two chances each day to capture the best light. It goes without saying, then, that it is important to be set up and in position waiting for it to occur. This can require a very early start when shooting dawn light. You have to allow enough time to wake up, get ready, reach your location and set up before the fun can begin. Always err on the side of caution – it is always better to arrive too early, rather than too late. The pressure is always greater during dawn shoots, though, as light is normally getting steadily worse as each minute ticks by. Therefore, it is important to know your location, and where exactly the sun will be rising in relation to your pre-selected spot, in advance. While planning is important, also be adaptable and trust your instincts – the prevailing conditions on the day might mean that you would be better off shooting a completely different viewpoint.

It is far easier to predict and anticipate light and weather in the evening, so photographers have more control when shooting a setting sun. You can be ready as the light improves without feeling rushed or panicked. As a result, you are far less likely to make technical or compositional errors at this end of the day.

Golden light is the Holy Grail for landscape shooters, with side-lighting often favoured for its ability to define the landscape. However, the very best, most magical lighting conditions are often transient – lasting for just a short time. Working with unpredictable, fleeting light can be frustrating and you won't always get the conditions you hoped for. However, as you spend more time behind your camera, your perseverance will be rewarded with great moments of light. When necessary, be prepared to wait, set up and compose your shot in readiness for the sun to emerge and beautifully light your scene.

## PRO TIPS *Golden hour*



- ✓ Creatively give your golden-hour images added warmth by selecting your camera's Cloudy or Shade White Balance preset.
- ✓ Arrive at least 30 minutes before the best light is likely to occur. This should give you sufficient time to find a good viewpoint and get set up.
- ✓ Always use a tripod. Shutter speeds are typically slow at dawn and dusk, so you will need a support for stability and to enable you to use corrective or creative filters.
- ✓ The contrast in light between the sky and darker foreground can amount to several stops with the sun so low in the sky. Graduated ND filters or exposure blending will be required to achieve an overall, correctly exposed result.
- ✓ Don't pack up too soon after the sun has vanished. The best colour often follows sunset and even once the colour and light fades, twilight has its own mood and appeal.
- ✓ Keep a torch or head-torch in your camera bag to help you safely navigate your way to or from locations in darkness.
- ✓ It's worth while using a remote device to trigger the shutter when shooting landscapes – doing so will maximise image quality.
- ✓ Some digital SLRs have a built-in spirit level or virtual horizon feature to help avoid wonky horizons – this can be particularly useful when shooting in low light. Alternatively, use an inexpensive hotshoe-mounted spirit-level.

## PRO INSIGHT *Helen Dixon*



"As a landscape photographer, I am very much focused on capturing scenes in the best available conditions. This inevitably means getting up early and staying out late in order to shoot in golden dawn and dusk light. The quality of the light affects the mood and controls how the images look – my aim is to always capture the best light and atmosphere.

"I like to work methodically and having some knowledge of a location can only benefit what I'm aiming for, so meticulous planning is key to my preparation. Unfortunately we have no control over the weather and even the best-kept plans are easily ruined by unforeseen weather conditions. Therefore, multiple trips are often necessary to capture those truly magical moments."





## WAIT IT OUT

Arrive early and don't pack up too soon – often the most vibrant colours appear when the sun is below the horizon.

**Exposure:** 13 seconds at f/16 (ISO 100)

IMAGE: ROSS HODDINOTT





# STORMY SKIES

FAIR-WEATHER PHOTOGRAPHERS RARELY CAPTURE MOODY LANDSCAPES. ROSS HODDINOTT REVEALS WHY STORMS ARE IDEAL FOR DRAMA AND ATMOSPHERE

**W**HEN RAIN OR STORMS are forecast, it is tempting to put away your camera and catch up on some processing in the warmth and shelter of home. Nice sunny weather won't always produce the best conditions for capturing moody landscapes, though. In fact, brooding, dark stormy skies can create some of the most dramatic conditions you are ever likely to shoot – so don't be a fair-weather photographer. If you wish to capture images overflowing with mood, you need to brave the elements and shoot in poor conditions too.

Bad weather can produce amazing photo opportunities. Menacing rain clouds create a dramatic backdrop, particularly for views of wild, rugged coastline and also for windswept moorland and mountains. Even when the weather is predominantly poor, all you need is a tiny gap in the cloud to allow a few rays of golden light to break through to kiss the landscape and bring it alive. The contrast between the warm light striking the land and the dark, grey sky above can be magical, transforming the landscape into something extraordinary.

A forecast for sunshine and showers is perfect for shooting dramatic skies, so check local forecasts. Keep an eye on cloud movement and look for gaps where the sun is likely to break through – this will help you anticipate when the landscape will be illuminated. Set up and compose your shot – then watch and wait for the light to reach a key focal point or feature found within your scene before triggering the shutter.

Timing is everything – you want just the right interplay between shade and light to create a compelling result, with lots of depth and interest. The best lighting conditions are often fleeting and spot-lighting tends to be particularly brief – maybe only striking the right place for just a second or two. Therefore, you need to be

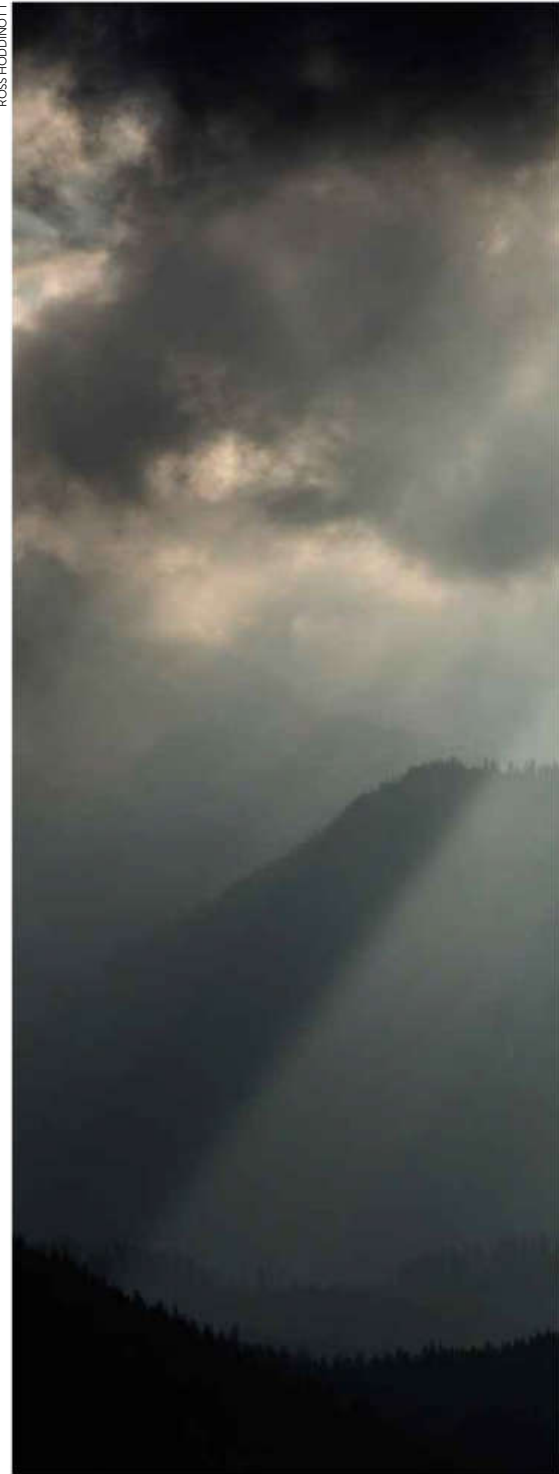
able to work incredibly quickly in order not to miss out on this opportunity.

One of the keys to working efficiently is being fluent with all the essential camera functions. Should you need to, you should be able to adjust the f/number, ISO rating, apply exposure compensation and adjust focal length and focus instinctively, without wasting any valuable time. If necessary, practise adjusting the key shooting parameters until you feel confident. Once you are completely at ease using your camera, you can focus solely on aesthetics and capturing the very best composition and light available.

This type of unbalanced light can create a few technical challenges. With most landscapes, you are best to employ your camera's multi-patterned metering system – normally referred to as Matrix or Evaluative metering mode. However, with spot-lighting, in particular, the dominance of shade within your scene is likely to fool your camera's metering into overexposure. Either apply negative exposure compensation to compensate or switch to spot-metering mode to meter more precisely – simply take your meter reading from the sunlit area of the frame.

Taking pictures in bad weather means you will inevitably get wet! You must dress appropriately for the conditions and ensure your bag and kit is also sufficiently protected. Weather is unpredictable and often very localised, while forecasts can be wrong. Therefore, be prepared for disappointment – there will be days when you return home wet and empty-handed. However, when the weather gods are on your side, and the lighting and conditions combine as you hoped, the results will be truly moody. You never know, if you are lucky, you might even capture a rainbow arcing over the landscape – adding extra magic to your photos!

ROSS HODDINOTT



## PRO INSIGHT *Ross Hoddinott*



"When you first start shooting landscapes, most photographers are seduced by big, colourful skies and will focus – almost solely – on chasing sunsets and sunrises. While I love photographing a rising or setting sun as much as the next photographer, you soon realise that mood is the key to shooting successful landscapes – and that you don't necessarily need colour in order to capture drama and atmosphere.

"Among the most dramatic conditions you can ever hope to photograph are dark, brooding skies. I live close to Dartmoor, which provides the perfect backdrop to shooting stormy conditions. You will often get wet in the process, so you need to be dressed suitably, but the light can be magical when it breaks through a gap in dark, grey clouds.

"Stormy conditions will often provide beautiful transient light and even a rainbow or two if you are very lucky. Therefore, whenever I see a mixture of rainfall and sunshine being forecast, I will often head with my camera to capture the natural drama unfolding before my eyes."



ROSS HODDINOTT



#### MEADOW LARKS

With stormy skies and sunshine often comes crepuscular rays, otherwise known as 'God rays'. These are further highlighted by moisture in the air.

**Exposure:** 1/2500sec at f/10 (ISO 400)

### IDEAS TO TRY *Rainbows*

Nature is full of photogenic spectacles, but few are more magical than a rainbow! As we all know, they occur when rain and sunlight combine – the sun's rays will refract off the moisture in the atmosphere, creating the vibrant illusion. Unfortunately, they rarely form where we want them to and so to accommodate them, photographers often need to improvise their composition. A complete rainbow will beautifully frame the landscape below, while part of one will add a point of interest and look particularly impactful placed on an intersecting third.

Not only are rainbows colourful, but their arcing shape adds interest to landscapes. Rainbows always form opposite to the sun's position – so if it is raining nearby, but still sunny, look in the opposite direction to the sun. Taking photos with the sun behind you can prove challenging, as your shadow will stretch into frame when using a wide-angle lens. Therefore, be mindful of the problem, and compose shots carefully, switching to a longer focal length if necessary. Contrary to popular belief, it is also worthwhile attaching a polarising filter. Rotated correctly, it will enhance the colours of the rainbow. Be careful, though – if you rotate it incorrectly, you can make them disappear completely!



ROSS HODDINOTT



# MORNING MIST & FOG

IT MIGHT CAUSE HAVOC FOR YOUR AVERAGE COMMUTER, BUT MORNING MIST AND FOG IS OFTEN A LANDSCAPE PHOTOGRAPHER'S DREAM. FIND OUT WHY...

**M**ISTY AND FOGGY conditions are eerily beautiful. Mist and fog are capable of transforming a scene, simplifying the landscape and adding mystery and mood to photographs. The best conditions are often short-lived, though, and an early start is normally a prerequisite. However, a stunning landscape, shrouded with atmospheric, low hanging mist is a truly wonderful spectacle.

Mist will add oodles of mood to your landscapes. By reducing colour and contrast, and simplifying the look of the landscape, mist and fog places emphasis on shape and form. For this reason, often the scenes that suit these types of condition best are ones containing strong, obvious points of interest – such as a church tower or row of trees. A landscape with layers also works well – for example, a scene with far-reaching views of hills, mountains or rolling countryside. Not surprisingly, elevated viewpoints often work best. By climbing high you're able to achieve views overlooking mist trapped in valleys and hanging atmospherically above fields or lakes. As is often the case, planning is important. Ideally, visit viewpoints beforehand to check their potential.

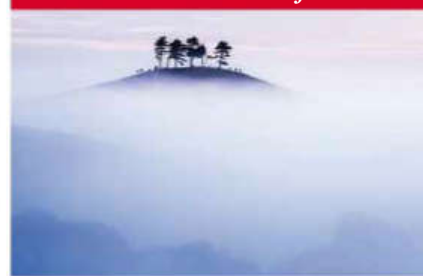
Mist is often at its eerie best just before and after sunrise. Just before daybreak, low-lying mist will appear naturally cool. Avoid using Auto White Balance, as this will often neutralise the lovely natural blue hues created by the conditions. By opting for your Daylight preset you will capture or even exaggerate these lovely steely tones. In contrast, low, warm sunlight will give mist natural warmth. The conditions will beautifully diffuse the light and while the sun is low in the sky you may be able to shoot towards it, as its intensity will be

greatly reduced. Doing so will allow you to capture incredible, backlit images of the foggy conditions. Sunlight will soon burn the mist away, though, so you need to work quickly before the conditions change.

Mist will often swirl around, thicken and fade, revealing and then hiding elements within the landscape. To help create depth, include a foreground subject – this will form a primary focal point, with everything else receding into the foggy background. There is often a subtle, beautiful quality to images with mist. Colours are often muted and subjects less defined, which can help draw attention to key features, while disguising more distracting elements. Longer focal lengths tend to be more useful than wide-angles for this type of landscape – a 70–200mm telezoom is a good choice. Telephoto lengths will foreshorten perspective, emphasising the conditions and enabling photographers to isolate key features emerging evocatively from the mist.

Contrast plays a key role in misty images. Foggy shots are naturally low in contrast and you will notice that histograms are often quite narrow due to the limited tonal range misty conditions produce. Although it is normally common practice to stretch histograms out during processing – by setting the black and white points to the far left and right of the graph – misty scenes don't normally require such a high level of contrast. You will probably need to add some contrast during processing otherwise your shots will look flat and lifeless. However, apply too much, and you risk destroying those lovely muted tones and subtle detail. Just remember to process your Raw files carefully, sensitively and intuitively.

## PRO TIPS *When is best for mist?*



ROSS HODDINOTT

Here in the UK, misty conditions are most common during spring and autumn. While it is impossible to predict where and when mist will form, by keeping a good eye on the weather forecast and knowing what to look for, you greatly enhance your chances of heading out with your camera at just the right time.

Fog is made up of condensed, suspended water droplets, created when hot air meets cold air. Basically, it is cloud on the ground! Fog is dense; reducing visibility to less than 1km. Mist is thinner, impairing visibility less and is generally more attractive. The most photogenic conditions tend to be when radiation fog forms. This occurs during clear, still nights (typically, wind speeds need to remain below 5kmph) when the ground loses heat by radiation. The ground cools the air to saturation point, resulting in mist. Radiation fog will often remain confined to low ground, forming a thin attractive layer at the bottom of valleys and over fields.

Weather websites and apps are a useful resource and 24hr and 48hr forecasts are often reliable. When checking the forecast, look for clear, cool, still nights – ideal conditions for mist. Some forecasts go as far as predicting mist, but checking visibility often gives the best indication – for example, if visibility drops from 'excellent' or 'very good' to just 'good' or 'average' overnight, there is a good chance you will be greeted by mist in the morning. Set your alarm early and allow plenty of time to reach your location – remember that if you are driving, your journey will be slower due to the poor visibility.

## PRO INSIGHT *Mark Bauer*



"If, like me, you like your landscape photographs to be full of mood and mystery, head out on a misty or foggy morning, especially one when there is a

low-lying radiation fog. Mist simplifies the landscape, reducing it to bold shapes, which can make for truly atmospheric compositions.

"To maximise my chances of success, I regularly check the local forecast, hoping for clear, still nights when the temperature drops. If there is a lot of moisture in the ground, there is an even better chance of being greeted by mist the following morning.

"To make the most of it, I get up early and head for the hills, as low-lying mist looks best when viewed from above, with trees and buildings rising above the layers. I try to base my composition around these shapes, looking for a strong focal point to place in a key part of the frame."



MARK BAUER



#### NOT TO BE MIST

Shooting towards the light highlights mist and fog, and reduces objects in the scene to inky silhouettes that contrast well with the minimalist landscape.

**Exposure:** 1/640sec at f/11 (ISO 800)

IMAGE: ROSS HODDINOTT



# TWILIGHT: THE BLUE HOUR

THERE'S MORE TO IT THAN SHOOTING WHEN THE SUN IS UP – ARRIVE BEFORE SUNRISE OR WAIT IT OUT AT SUNSET TO CAPTURE THE MAGIC OF THE BLUE HOUR

**W**HILE MOST PHOTOGRAPHERS are familiar with the golden hours, the so-called blue hour is less well known. However, this time of day is just as capable of producing outstanding conditions for capturing mood. The blue hour is the period of twilight each morning and evening when the sun is below the horizon, but a residue of light remains, which is predominantly blue in colour.

Just like the golden hours, the blue hour is a small window of opportunity. Despite the name, the blue hour typically only lasts for around 30–40 minutes – ending around 20 minutes before sunrise, and beginning roughly 20 minutes after sunset. The colour of the sky will range from blue, to dark blue, followed by black – or vice versa depending on the time of day. You can find calculators online to help you work out the time and duration of the blue hour depending on geographical location and time of year – visit: [www.bluehoursite.com](http://www.bluehoursite.com).

This is a truly magical and eerie time of day. The emotional influence of colour shouldn't be overlooked. Blue typically conveys tranquillity, coolness and is considered a calming hue. Despite the low-light levels, sensor technology is so good today that digital cameras have no problem capturing detail, colour and tone in semi-darkness. Sensors don't suffer from reciprocity failure in the same way film did, so taking images during twilight has never been easier. However, exposure length is naturally long when you take photographs at these times of day, so a tripod is essential – not a luxury.

Unless you decide to use a wide aperture and high ISO (which isn't recommended for landscapes, due to the loss of depth-of-field and increase in noise that occurs), exposure length will normally exceed your camera's longest automatic shutter speed. Therefore, blue hour photography normally requires you to switch to Bulb (B) exposure mode in

order to lock the shutter open for as long as required to achieve correct exposure. Often, you will need to expose for a minute or longer. Long exposures can generate noise and 'hot' pixels, which is why most digital SLRs have a long-exposure noise reduction feature, where the camera takes a dark frame of the same duration as the original, and uses this information to subtract noise from the image. While this works, it effectively doubles the length of exposure, which can be frustrating. Therefore, some photographers prefer to switch it off and apply noise reduction during post-processing instead.

Setting up in darkness and accurately composing and focusing images is exceptionally difficult, which is why many photographers prefer to shoot blue-hour photographs in the evening rather than the morning. This way, you can set up your shot while it is still reasonably light and wait for darkness to descend. It is also easier to calculate exposure time in fading light than it is when it is getting steadily brighter.

All types of landscape can work well at twilight, but cityscapes, floodlit bridges and landmarks tend to suit this time of day, as the mixture of cool natural light and warm artificial lighting combines effectively. Scenes containing water, ice or snow are also very well matched, as these elements reflect the coolness of the light, creating magical results. Exposure length will be long without the need of ND filters and any movement will be creatively blurred – for example, moving water, cloud, or the light trails of vehicles. Water looks dreamy and ethereal when reduced to a milky blur, so beach scenes are a favourite for blue hour photographers. The soft, blue, low contrast light of twilight also suits reflective bodies of water. Being by the water's edge of a mirror-like loch or lake during twilight can be a magical place to be with your camera, with the rich, bluish light implying a lovely feeling of nighttime.

## OUT OF THE BLUE

The cool, tranquil tones of the blue hour accentuate any colour left in the sky before sunrise or after sunset.

**Exposure:** 30 seconds at f/14 (ISO 100)

ROSS HODDINOTT



## IDEAS TO TRY *Blue-hour photography*



ROSS HODDINOTT

● **WATER REFLECTION:** Get close to the water's edge. Still, reflective lochs, lakes and ponds look beautifully ethereal during the blue hour and the glass-like surface will mirror the sky. Rocks, rushes and jetties create ideal foreground interest or lead-in lines.



ROSS HODDINOTT

● **SILHOUETTES:** As you are generally able to capture less detail in low light – shape, form and silhouetted subjects often play an integral role in blue-hour landscapes. Pay close attention to your composition – simplicity and minimalism will often work very well.



ROSS HODDINOTT

● **COASTAL:** Continuing on the water theme, beach scenes work well at twilight, with little tidal pools, beach streams and reflective boulders being among the subjects that work well as foreground matter. Lighthouses also suit being shot in low light.



## PRO INSIGHT *Mark Bauer*



"Even once the last colour has faded from the sky, I rarely just pack up and head home. Some of the most atmospheric conditions occur during twilight. It's no surprise it's often referred to as the blue hour, due to the naturally cool hues of the ambient light. To make the most of the moody blue lighting, I like to shoot near water, which reflects the cool blue tones of the sky. Shooting while there is still a faint glow on the horizon can be very effective, as the warm colours contrast well with the blue; alternatively, artificial light from buildings can create an effective contrast. Light levels are extremely low, so be prepared for exposures of up to several minutes. Therefore, I always rely on a sturdy tripod, remote release and employ my camera's Bulb mode."



MARK BAUER



ULTRA HD

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# Our ghoulish guide to **PETRIFYING PHOTOGRAPHY**

WITH HALLOWEEN AROUND THE CORNER, WE GIVE YOU THE PICK OF CREATIVE IDEAS TO GET YOU IN TO THE SPOOKY SPIRIT. FROM LANDSCAPES TO PORTRAITS, LIGHTING AND SPECIAL EFFECTS, WE'VE A RANGE OF TRICKY STYLES TO SHOOT THAT WILL CHALLENGE YOUR SKILLS, TEACH YOU NEW TECHNIQUES AND SCARE YOUR SOCKS OFF!

IMAGE: SHUTTERSTOCK



1

## Misty woodland

Cold, autumn mornings after a clear, cool night is when thick fog or radiation mist often envelopes woodlands and landscapes, paying heed to spooky scenes, especially near bodies of water. In the midst of dense woodland there will be very little light, so you'll need a tripod and to set your camera to a wide to mid-aperture. The softness you'll get from f/5.6 or wider will enhance the foggy effect, as will dialling in 1/3 stop negative exposure compensation. Shoot towards the light to enhance the mist and silhouette the trees. Wait for someone to pass by to capture a spine-chilling shot like this, or use a self-timer and walk into the frame yourself.

PHOTOCOSMA



2

## Creepy crawlies

They lurk in the dark en masse and invoke fear in the strongest of men. Surely nothing could be creepier than creepy crawlies? If you've the resolve to seek out these eight-legged creatures, go armed with a macro lens – ideally a 90mm or 100mm to keep some distance – and fill the frame with the critters. Backlighting can silhouette their indisputable shape and the delicate strings of any web that might exist. Use a small reflector to illuminate detail. You'll likely be working in low light, so start with ISO 400 and a wide-open aperture. Pick a point of interest to focus on and be watchful of your depth-of-field, which will be naturally shallow as you're working with a macro lens. If you don't uncover any spiders, seek out spider webs for graphic black & white shots.



PHOTOCOSMA



MARIA MORRI

## 4 Long-exposure portraits

Long exposures aren't usually something that you associate with portraiture, simply because in a traditional portrait, the aim is to capture your subject as sharply as possible. Portraits with excessive blur can look a bit unusual and creepy, with facial features and body parts blending into one another – perfect for Halloween then! Forget using flash for this – you'll need a continuous light source, like a house lamp or studioflash's modelling light – the latter is better as it will give you control over power and direction and allows you to use modifiers to control the light. You'll need a dark room and a bit of experimentation with exposure time to get it right. Use shutter-priority and aim for an exposure of five to ten seconds. Sit your subject in position, pre-focus and then start your exposure. Ask them to hold one pose for a second or so, before moving slowly into the next pose and holding it. The results will be hit and miss, but get it right and you're left with several stationary poses, joined by eerie streaks – give it a try!

## 3 Shoot a spooky scene

Horror films fill people with fear; for many it's the raw tension living in what you don't see more than what you do, which is why we love this technique honed by photographer Andrei Cosma – it looks like a scene out of *The Wicker Man*! He uses a freelensing technique late in the day when it's dark enough to use a wide aperture, helping to enhance the hazy and eerie atmosphere. Once he dials in his exposure settings in manual mode, he turns off the camera and removes the lens before switching the camera back on again. By angling his lens and having it off-camera, he's able to capture a blur effect radiating from a soft point of focus – he then finishes with a contrasty black & white conversion. The technique can be done with most cameras, but if you're a Nikon user opt for a lens with a manual aperture ring, like the 85mm f/1.4D or 50mm f/1.2 AI-S.



PHOTOCOSMA





SHUTTERSTOCK

### 5 See-through spirits

When you imagine what a ghost looks like, you're most likely to think of the sheeted variety or the semi-transparent type – like we'll show you how to achieve here. Your camera will need a multiple exposure facility (check the instruction manual), which allows you to shoot two or more exposures on the same frame. To create a ghost, set it to two exposures. Your aim is to photograph the subject in the scene on the first exposure, then ask them to exit the frame and capture a second image. The camera automatically merges the two images, with the final result revealing the backdrop showing through the subject. Avoid plain backdrops – textures show through better – windows, wallpaper, or doors, are all suitable. Remember to use a tripod too so that there is no camera movement between exposures. If there isn't enough natural light, consider using diffused flash.

### 6 Get creative with lighting

When light is low, it's often tempting to use flash but this will kill any creepy atmosphere you might be able to capture. If you've no choice but to use direct flash, consider attaching a red or orange flash gel or crank up your ISO, open your aperture and look around for spots of light to shoot in. A torch on a face, candlelight, glow sticks, street lamps as well as light from a full moon, can all give you enough to work with. The deep, unflattering shadows you would normally avoid with portraits add to the dark, menacing effects you're trying to create here.



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7

### Day of the Dead portrait

While the UK, and much of the rest of the world celebrates All Hallows' Eve, in Mexico the 1 November is the Day of the Dead, or Día de los Muertos – a celebration for those who have passed. Edible calaveras, or 'sugar skulls', are decorated in a traditional Mexican style – one that you can recreate on a person using ordinary face paints! It suits female subjects with long, dark hair, often finished off with a headscarf or decorative flowers. When it comes to capturing the portrait, shoot against a simple textured or dark backdrop. A wide-to-mid aperture of  $f/4$ - $f/8$  will record plenty of detail, and a subtle vignette will help focus viewers' attention.

NADJA BERBEROVIC





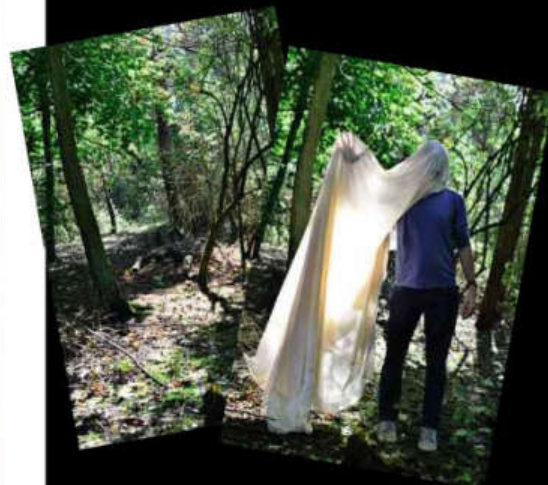
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**8 Studio portraits** The growing popularity of Halloween means that more people than ever are getting dressed up in costumes that are becoming ever more elaborate. So, why not make the most of the annual spectacle by capturing polished studio portraits. If family members or friends are getting dressed up for a party or a night of trick or treating, then set up a temporary studio at home, grab a few props and capture some memorable in-character portraits. Alternatively, head on to the streets close to home with a flashgun in softbox or a portable studioflash and capture trick or treaters as they wander from house to house. If shooting children you'll need permission from a parent or guardian, so install a model release app on your phone and have the guardian sign it. You can then send them a print as a thank you.

**9 Misty menace** Smoke machines are a relatively inexpensive way of adding mood, mystery and menace to pictures. You can pick up decent models for under £50 and they give you the chance to create scenes with added atmosphere. To make the most of smoke, we'd recommend that you use an off-camera flashgun, or two, positioned behind your subject, aimed in an upward angle towards the camera, to create a mist-shrouded silhouette. Before starting the smoke, set the camera to manual then fire some test exposures to get an estimated exposure. Once the smoke is being pumped from the machine, shoot at regular intervals – it's impossible to be sure how the smoke will spread so fire off a few sets and review results. Have your subject don toy props such as a scathe or axe to add some Halloween horror.



DANIEL LEZANO



**10 Capture a ghost** You might not see them, but you know they're there. Capture your own ghostly ghoul this Halloween with this simple but effective technique:

● **PICK A LOCATION:** A forest or woods are suitably scary locations. Ideally you'll have even lighting from an overcast sky but if you're working with dappled light, position your subject in an area of shade with the light behind them to illuminate the sheet.

● **EXPOSURE:** Use spot-metering to expose for the backlight and then dial in the settings with your camera in manual mode. With the camera on a tripod, focus on the subject manually so that once they move out of frame, your camera will not alter its focus.

● **POSE YOUR SUBJECT:** Before draping the sheet properly, wet it with water so it clings to the subject's hands and face for effect – do not put the water on while wearing the sheet. To reveal shape around the head, shoulders and torso, you may need to clip the sheet in place around the back.

● **TAKE TWO SHOTS:** Take one shot of your subject with the sheet over their head, but not hiding their body, then ask them to move aside so that you can take a shot of just the background. Open both images in Photoshop and drag the subject shot on top of the background image. Add a Layer Mask (*Layer>Layer Mask*) to the top layer and use *Black Foreground Color* and the *Brush tool* to erase the visible body.









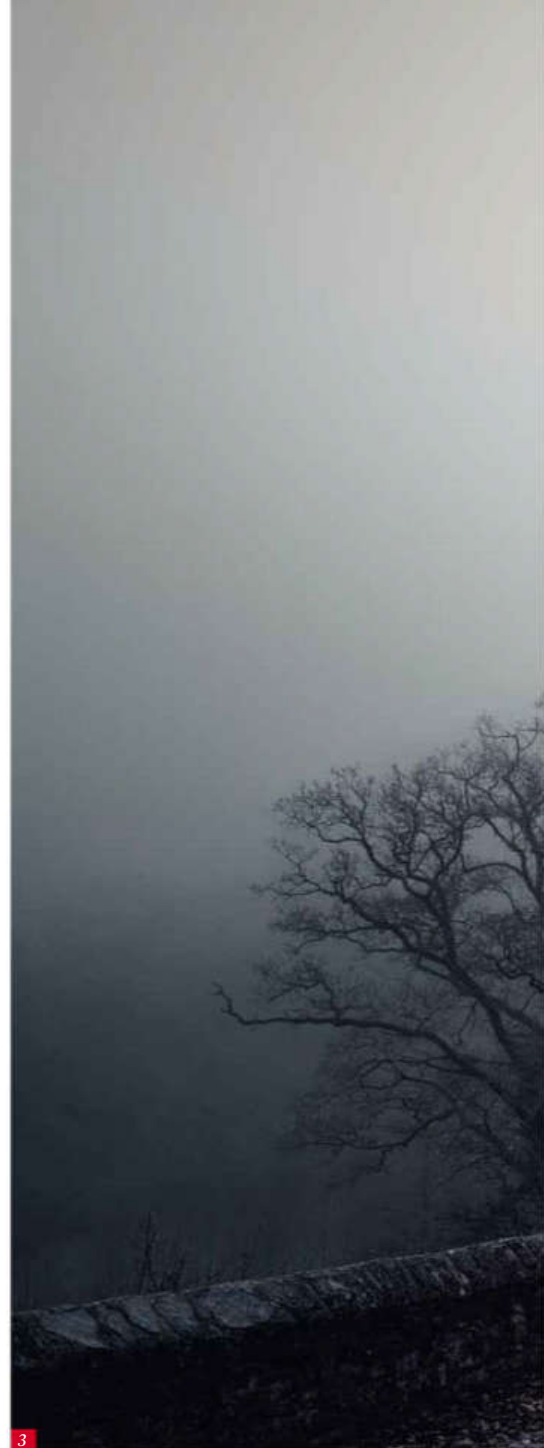
# *Once upon a time...*

...THERE WAS A LANDSCAPE PHOTOGRAPHER WHO EMBARKED ON A TWO-YEAR JOURNEY. IT TOOK HIM DEEP INTO THE MYTHS OF MIDDLE EUROPE IN SEARCH OF THE MOST FOREBODING FOLKLORE. KILIAN SCHÖNBERGER SHARES HIS TALE

Words: CAROLINE SCHMIDT







**B**EFORE WALT DISNEY's wholesome renditions, *Cinderella*, *Sleeping Beauty* and *Snow White and the Seven Dwarfs* were best known for being maleficent 19th century

folk tales, created by the Brothers Grimm. Since the cruel and capricious originals were published in the 1800s, the fairytales have been experienced in many guises. Editors have adapted, softened and sweetened the stories, they have been used as propaganda for the Third Reich showing Adolf Hitler as the saviour of *Red Riding Hood*! And now, rather than animations, the fairytales have been used as inspiration for enchanting but eerie photographic landscapes.

German landscape photographer Kilian Schönberger until recently has been touring central Europe in search of entrancing treasures and mist-encased castles hidden within what he calls, "mystical landscapes". This makes him a tricky person to get hold of to interview. Weeks go by where he's out of

range of communication, leaving me the reassuring email to say: "Just one more trip for four or five days to photograph my last missing spots. After that I will have visited every corner of Germany for my upcoming book!" Having seen the first two parts of his Brothers Grimm series – *Homelands* and *Wanderings* – I'm excited to wait to see the final installment to his two-year project.

The ambitious journey has taken him on a search for places that echo the mood of Brothers Grimm's old stories. He's imagined what the real-life backdrops might have been for tales like *Rapunzel*, *Hansel and Gretel* and even the lesser-known more sinister stories, such as *The Girl Without Hands*. It's led him into dark woodlands, mountaintop castles and to tranquil beauty of far, far away lands, but always with the same purpose of "searching for scenes that looked straight out of a fairytale," says Kilian.

"I've been drawn to fairytales since my childhood. I grew up in the remote woodlands along the German-Czech

“MOST OF MY INSPIRATION COMES FROM TEXT PASSAGES THAT DESCRIBE THE FORESTS IN THE FAIRYTALES. THEY'RE OFTEN THE BORDER OR ENTRANCE TO A MAGIC OTHERWORLD”

border, so when you're a child every rock or castle has its own legend. When my photography became more ambitious, I returned to some of these old places with my camera; but it was the mood of the locations more than the locations themselves that held the interest for me," he adds.

"There's not always a specific fairytale in mind for each image; many of the famous fairytale locations are too touristy or have been destroyed, leaving almost no opportunity to capture a mood that fits the stories. Unlike legends, fairytales aren't always linked to specific places either –

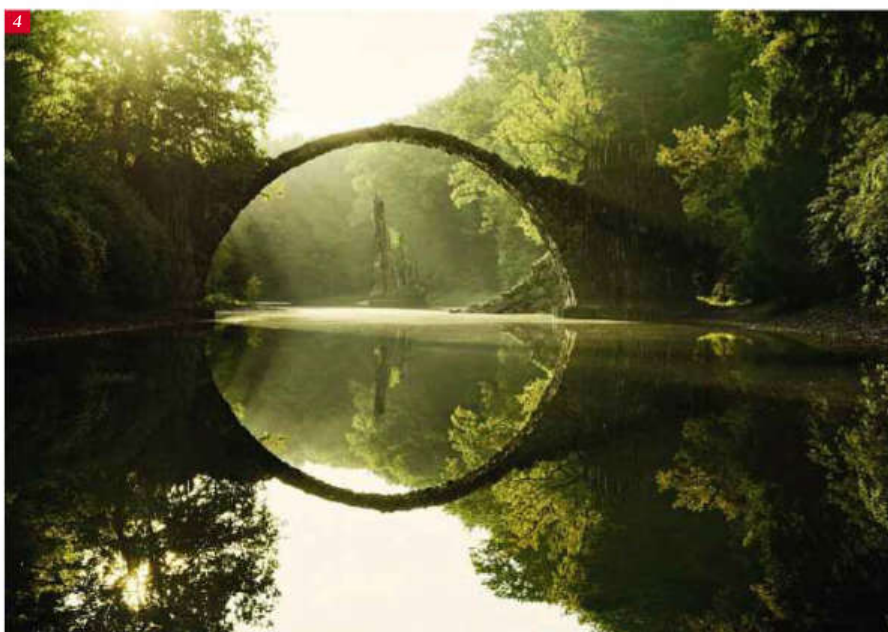




**Opening page:** I was waiting years for these conditions with the fog on the same level as Hohenzollern Castle.

- 1) The trees at lake Kochel were covered by snow and ice. Slowly disappearing fog reveals the peaks of the Bavarian Alp.
- 2) Saxon Switzerland is Germany's best low mountain range for landscape photography. The steep rock towers are often covered by the fog that floats through the valley of river Elbe.
- 3) Castle Eltz is one of Germany's finest castles, inhabited by the same aristocratic family (von Eltz) for 800 years now.
- 4) The Rakotzbrücke is an artificial bridge that looks right out of a fairytale. Shot during a late autumn morning.

although tourism does try to.” Like any avid landscape photographer, Kilian researched locations on maps as well as online but also in that age-old resource – the library, reading texts that he could connect to certain special landscapes. “I’ve visited several of the ‘original’ places referred to in the Grimm’s fairytales in the north of Hesse, a federal state of Germany, but most of my inspiration comes from text passages that describe the forests in the fairytales. They’re often the border or entrance to a magic otherworld, and I try to capture the spellbound beauty ➡







of this otherworld in reality.”

Telling fairytales has been an important form of communication for centuries, each has similar motives and storylines but according to Kilian, almost every region in central Europe has its own legend of creatures and ghosts he could use as inspiration. “In the 19th century, Europe’s political landscape was somewhat different than it is today, so a lot of fairytales are based in regions that were affected by the displacement of war, and many locations have been forgotten since the Cold War era,” explains Kilian. “Now there’s a growing interest in those old tales and there are so many collections still undiscovered

1) A castle in Oberpfälzer Wald, eastern Bavaria, towering above the forests and autumnal fog.

2) This mill in Bavaria, captured on a foggy autumn morning, truly looks like a lost and isolated place.

3) A chapel between two ancient lime trees captured during a snowstorm to hide the modern elements behind it.

– one of my favourite writers is Franz Xaver von Schönwerth who has collected legends, tales and myths of my home region in eastern Bavaria. Some of his texts were published only a few years ago and an English translation of his fairytales should follow next year.”

While mesmerised by each image in the series, it dawns on me that each location looks more remote and isolated, yet more

magical, than the last – they conjure visions of lonely, treacherous treks through snow and fog to reach. But Kilian puts this myth to rest: “Most of the places are not as remote as they seem; they are just well hidden and often reachable within 30–60 minutes. Some special spots were uncovered during 25km hiking tours, but most are quite accessible, just somewhat forgotten. Sometimes my tours last several days, sometimes a few hours depending on the weather and how I can plan my different stops.” Kilian’s experience studying geography at university has put him in good stead for reading landscapes and forecasting weather – often



“NOW THERE’S A GROWING INTEREST IN THOSE OLD TALES AND THERE ARE SO MANY COLLECTIONS STILL UNDISCOVERED”



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5



6

putting him in the right place at the right time. “It’s a mixture of luck and knowledge in local weather forecasting... I’m used to reading geological, geographical and meteorological maps to judge impending weather conditions, like mist and fog. Normally I try to visit a location once and under the best possible conditions, so if that means driving 500km to be at a specific place for sunrise then that’s what I’ll do.”

Kilian uses a Sony A7r and a Canon EOS 5D Mark II, with a Metabones adaptor so he does not need to carry two sets of lenses for each camera. He uses the exceptional Canon tilt-shift lenses – 24mm TS-E II f/3.5L II and

4) A good example of how conditions are important; the light through the canopy made the forest glow like a lampion.  
5) Burial mount called ‘The Heaven’, on the island of Rügen. It could be a subject out of Caspar David Friedrich’s work.  
6) This chapel deep in the Bohemian Forest looks like a place fallen out of time with true fairytale atmosphere.

17mm f/4L – along with the 70–200mm f/4L telephoto for longer-range shooting. “I have tripods, backpacks and filters too, of course, but I have a very functional view of my equipment – they’re just tools. Photoshop is a tool too that I use to reveal the mood in the Raw files. I only ever enhance what already exists in the photograph straight out of camera. I occasionally remove items like

wires or information signs that ruin the aged mystery of the location, but my images aren’t fantastic collages. They show real places under special conditions,” explains Kilian. “I didn’t want to show natural scenes, I wanted to create visually accessible places where the visitor can virtually put their mind at rest and make up his own stories, to use their imagination. This is what I consider the real benefit of my work: a resting place for the eyes in a visually over-stimulated world.” Well, we think he’s succeeded, so be sure to seek out his upcoming book in 2016. The End.  
[www.kilianschoenberger.de](http://www.kilianschoenberger.de)



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# THE STORY OF MAGDALENA BERNY

MOST PARENTS PICK UP A CAMERA TO CAPTURE THEIR CHILDREN, BUT FEW MAKE AN INTERNATIONAL SUCCESS OF IT. POLAND-BASED ENTHUSIAST PHOTOGRAPHER MAGDALENA BERNY TELLS US HER ONGOING STORY

*Words:* CAROLINE SCHMIDT

“**W**HEN YOU PUT a little bit of your own heart into what you do there are no disadvantages, especially when it comes to photographing children. When children grow up around cameras they see it as an extension of you; photography is natural to them. My children are my greatest inspiration and also my first and most honest judges. Treating children like small people, with oodles of patience, and not limiting yourself to the preservation of smiles, means you'll rarely be disappointed when working with them. I'm not afraid to show sadness, contemplation, detachment or even melancholy in my portraits. I find to develop a style you have to be a good observer; you cannot just look, you have to see. ➤➤





“Photography has always been present in my life. When I was a child, my mother’s friend would take a lot of photographs and thanks to her, I have a really beautiful album of images. My focus on portrait photography came with the birth of my own children about ten years ago. My son was two and my daughter was one. At first I recorded every single moment shared with them, every funny face, new milestone and quirk. My style changed as my children did: when they were very small I could only observe them and take spontaneous photographs – my photography was more registration than creation. Then when my daughter turned four, I pursued my own visions – my work became more planned and even illustrative, and started to catch the interest of book publishers and also other families.

“Posting my images online in places such as 1x.com and artlimited.net has led to publishers finding me and so far has resulted in 13 unique book cover projects. People have also begun to recognise my style, I’ve started to photograph other people’s children and now deliver photographic workshops, giving me the opportunity to share my passion for children’s photography with others. I’d still never call myself a professional though; I shoot for my children

## BIOGRAPHY



Born in Poland, Magdalena Berny is a self-taught photographer and mother of two. Over the years she has developed her own distinctive style, using fairytales and her children as inspiration. Her colour collections showcase effective collaboration between different colour palettes and styles of lighting. The works of Magdalena have been published in Poland, and around the world, mostly as book covers and illustrate technique guides to help others successfully photograph children.

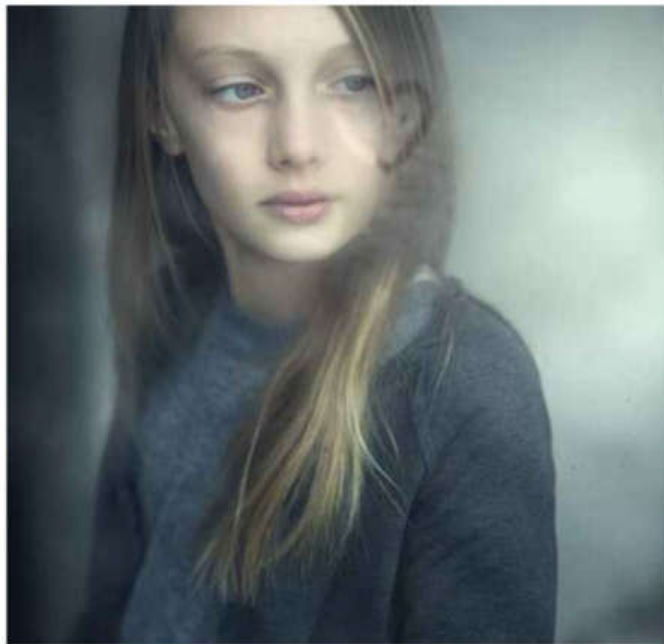
and myself first. I often say that photography is my passion, not my profession, and that is really true. I think at first you must love something to do it right. I’m still on a journey of exploration, be it learning both new and old techniques, such as wet plate and film photography.

“I photograph my children for many reasons: they grow and change quickly and the photos are a unique memorial to their childhood. I love it – it’s my way of expressing myself, of finding a balance in life. I love the feeling that I get when I look through the viewfinder to see what I had imagined.



**All images:** All my work here was shot on a Nikon D300 before I upgraded to the Nikon D800. I almost always shoot wide open with my 50mm f/1.4 or 85mm f/1.8 – generally between f/1.6 and f/2.2 to make use of the beautiful shallow depth-of-field inherent with these lenses and I keep the ISO low to retain image quality.

“In many ways photography takes me back to my childhood. You could say I’m somewhat of a Peter Pan photographer; I create a fantasy world in my images that allows me to stay a child. Many of my works have a fairytale or fable character – the children often appear as fairies, elves and guards of secret or magical places. Children have a special gift that allows them to see the extraordinary in ordinary things and ➔







## “CHILDREN HAVE A SPECIAL GIFT THAT ALLOWS THEM TO SEE THE EXTRAORDINARY IN ORDINARY THINGS”

thankfully I think I'm still able to see in the same way. I want some of my photos to look like the illustrations of fairytales, those written and those that are not yet to be.

“I find inspiration everywhere: in art, in everyday life, nature, other photographers' work. My style is pure and simple; there are no sophisticated props or stylisations – less is definitely more for me – and everything I need I find at my location.

“Colour and light are very important to me. These two simple elements make ordinary images extraordinary – it's what inspires many of my series. For example, in my *Pastel* collection, colours are muted and harmonious, the light is soft and balanced with an intended lack of contrast and strong

accents. Whereas, the series called *Light & Shadow* is a play of strong contrast.

“Most of my indoor shots are taken using soft, ambient light and my outdoor sessions are usually done when the sun is low and the light warm and soft. I freely admit, though, that I shoot in any light if I have to and rarely use modifiers, such as reflectors. For my *Light & Shadow* series, I used a combination of natural light and continuous lighting; the sidelight is hard and the shadows are deep to bring out the contours and texture. While I put a lot of thought into creating my portraits, I also believe it's not the photographer but the places, the moments and the people who make the photographs.”  
[www.magdalenaberny.com](http://www.magdalenaberny.com)

**All images:** I often try to introduce a shot of colour, like red, to create a different set of colour-themed images or enhance the tone of my images in post-production. For instance the images above are from a collection called *Blue*, depicted by their cool tone, whereas the image on the right was lit and created with warmth in mind to be a part of my *Browns* collection.

### IN THE BAG...

The Nikon D70s was my first DSLR 12 years ago and Nikon has continued to do me well. My latest purchase, the D800, has taken my images to a new level but I still frequently use my D300 too. I use a NIKKOR AF-S 85mm f/1.8G and AF-S 50mm f/1.4G. These two lenses are ideal for portraits, but I adore the 85mm, especially to use outdoors. I also love to experiment so I often try M42 manual lenses and for a tilt-shift effect, the Lensbaby Muse 2.0.







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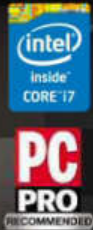
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## SONY DOES IT AGAIN

THE ORIGINAL SONY Alpha 7S is revered by many for its incredible high ISO capability and low-light performance, and with Sony recently refreshing the rest of the A7 range, it was only a matter of time before the A7S received a revamp too.

The new A7S II features a 12.2-megapixel full-frame sensor and an astonishing ISO range of 50-409600! The resolution may seem low in comparison to the 20-megapixel-plus DSLRs of late, but with lower pixel density comes improved low-light performance and reduced noise. There's also in-camera five-axis stabilisation, which works with all lenses, new and old, and the revamped XGA OLED Tru-Finder now offers 0.78x magnification – the world's highest viewfinder magnification! Furthermore, there's 4K internal recording, and a range of professional movie functions including S-Gamut3, Cine/S-Log3, new Gamma Assist Display, enhanced Zebra Function, Full HD 120fps and 4x/5x slow motion – the A7S II is a videographer's dream! The Sony A7S II will be available in November, although we're waiting on confirmation of price. [www.sony.co.uk](http://www.sony.co.uk)



## Tamron's fast duo

Revered for its great zoom lenses, Tamron is turning its attention to fast primes, having recently announced the launch of the SP 35mm f/1.8 Di VC USD and SP 45mm f/1.8 Di VC USD.

As well as offering a fast maximum aperture of f/1.8, both are equipped with Vibration Compensation, making them excellent for low light. The 35mm features ten elements in nine groups, utilising two aspherical, one Low Dispersion and one eXtra Low Dispersion element, while the 45mm version features ten elements in eight groups – two aspherical elements and one Low Dispersion. Both offer claimed best-in-class close focus distances: 20cm on the 35mm and 29cm on the 45mm. There's also a slick new look and both are compatible with full-frame and APS-C cameras. Nikon and Canon fittings are available in October, with Sony to follow. We've no news on price yet, but we'll keep you posted! [www.tamron.co.uk](http://www.tamron.co.uk)

## Samyang's fast primes

SAMYANG HAS UNVEILED two manual-focus, fast prime lenses for mirrorless models. First up is a new Samyang 21mm f/1.4 ED AS UMC CS, offering an approximate equivalent 32mm (Fuji X/Sony E), 34mm (Canon EOS M) and 42mm (Micro Four-Thirds) focal lengths. There are eight elements in seven groups, including one extra low dispersion and three aspherical. The second new optic is the Samyang 50mm f/1.2 AS UMC CS. This focal length translates to approximately 75mm (Fuji X/Sony E), 80mm (Canon EOS M) and 100mm (MFT) and features nine elements across seven groups including two aspherical lenses and Ultra Multi Coating. Both are also available as cine lenses – 21mm T1.5 and 50mm T1.3, respectively. Manual focusing at such wide apertures is going to test your skills, but if you're up to the job then the photo 21mm will set you back just £280 with the 50mm coming in at £310 and both respective cine lenses each costing around £30 more. [www.samyang-lens.co.uk](http://www.samyang-lens.co.uk)



## MILVIUS FOR CANON & NIKON UNVEILED

PREMIUM OPTICS MANUFACTURER Zeiss has unveiled a new line of high-specification lenses for Canon and Nikon DSLRs. The Milvus range has been optimised for the most recent high-resolution cameras, such as the Nikon D810 and Canon EOS 5DS. At the time of launch, six new models are available – 21mm f/2.8, 35mm f/2, 50mm f/1.4, 50mm f/2 Makro, 85mm f/1.4, and 100mm f/2 Makro. All feature nine-blade apertures, anti-reflective coating and claimed distortion-free optics. They are all manual-focus only, however, and will cost a pretty penny when they go on sale in October, with prices starting from €1100 for the 35mm. [www.zeiss.co.uk](http://www.zeiss.co.uk)



## RE-IMAGINED CLASSIC

Canon has introduced a new 35mm lens to its line-up. The EF 35mm f/1.4L II USM is a professional prime offering a classic perspective. The lens is the first to feature Blue Spectrum Reflective optics, for high image quality across a range of scenes. It also features Subwavelength Structure Coating for improved contrast and minimal flare. A nine-blade aperture ensures smooth bokeh and ring-type ultrasonic motor delivers smooth and silent autofocus. The new lens will be available from October, priced at £1,800. [www.canon.co.uk](http://www.canon.co.uk)



## TRAVEL IN STYLE

Manfrotto has released the Advanced Travel Backpack, designed to hold personal items in the top main compartments and photo kit in the bottom section. The backpack, available in blue, brown or black, features removable padded dividers and side access to gear, along with lockable zips and multiple carry options for tripods. It looks good, as does its £110 price tag. [www.manfrotto.co.uk](http://www.manfrotto.co.uk)





# FUJIFILM X-T10

With classic SLR styling, the compact and retro-looking X-T10 looks set to continue Fujifilm's trend for making highly popular mirrorless models

Test: DANIEL LEZANO

## SPECIFICATIONS

Price (body only):	£600 (guide) / £530 (street)
Image sensor:	(APS-C) X-TRANS CMOS II
Resolution:	16.3-megapixels
Maximum image resolution:	4896x3264pixels
AF:	Hybrid (TTL contrast AF / TTL phase detection AF)
ISO range:	100-25600
Shutter speeds:	1/4000sec-30 seconds & Bulb
Continuous frame rate:	8fps
Built-in flash:	Yes. Guide Number: 5 (ISO 100, m)
LCD monitor:	Tilt-type 3in 920,000-dot
Storage:	SD (SDHC/SDXC)
Size:	118.4x82.8x40.8mm
Weight:	381g (inc battery and card)

I'LL ADMIT IT, I've always preferred green to gold. If you're my age (you have my sympathy), you'll know what I'm talking about. Back when cameras were loaded with film canisters rather than memory cards, the two big players in film production were American superbrand Kodak (gold) and Japanese giant Fujifilm (green). While Kodak had the major market share, Fuji was the favourite with many consumers and pros.

Step forward a couple of decades and the once-supreme Kodak has all but disappeared. Fujifilm, on the other hand, is going from strength-to-strength, thanks to the growing popularity of its X-series premium compacts and Compact System Cameras. As in the days of film, followers of Fuji remain passionate and vocal about the brand, arguably more so than with any other camera system. Perhaps this is because the 'underdog' spirit has remained, or because Fujifilm is very proactive to listening to user feedback. Whatever the reason, I was glad to find out first-hand if the latest Fuji would live up to the hype. With many DSLRs being similar in terms of features and performance and having, how can I describe it, a somewhat 'sterile' operation, it would be good to see if the Fuji had its own special quality that would make it a pleasure to use.

In terms of design, the retro appeal of the Fuji X-T10 is certainly a winner. Its compact and lightweight body looks classic and expensive. Build quality is impressive too – while it may lack the weatherproofing of the more expensive X-T1, it retains a robust and solid feel. The three large top-plate dials help retain a traditional film SLR appearance and are nicely sized, with each click-stop having a reassuringly positive action. On the



## CLASSIC SLR STYLING

The retro design of Fuji's X-series cameras has proven highly popular, so it's no surprise that the X-T10 has continued this successful trend.

right side are the exposure compensation and shutter speed/exposure mode dials. Between these sit the on/off switch and an Auto lever that allows you to instantly stick the camera into aperture-priority or program modes, along with a small red video record button. The main dial on the left side handles frame advance and a number of other shooting modes, including sweep-panoramic and exposure bracketing.

The rear of the camera has a neat arrangement of buttons running above and to the side of the LCD monitor. Fuji has clearly made access to functions a key priority. Press the Q (Quick) button to bring up a large number of icons, or use the MENU button at the centre of the four-way control for an alternative route to the heart of the camera's facilities. A Fn button on the bottom right corner lets you select from a number of modes (including ISO ratings), while two input dials with push-functions give further options. This choice can be a little bewildering when you first start using the camera but this is simply because Fuji is giving you a level of customisation and access to features that you'll not find on many cameras. Use it or ignore it as suits.

This depth of options (along with cost) may explain why the LCD lacks a touchscreen interface. While I've found this facility useful on other models, I don't think its omission is a major negative on the X-T10. The 3.2in LCD monitor itself is very good, with a clear, sharp display and a useful tilting platform. The electronic finder is excellent too, providing a very bright image and a

wealth of information. The camera can be left to switch automatically between the two when you place your eye to the finder or you can manually select one or the other. I found the auto-switching worked well.

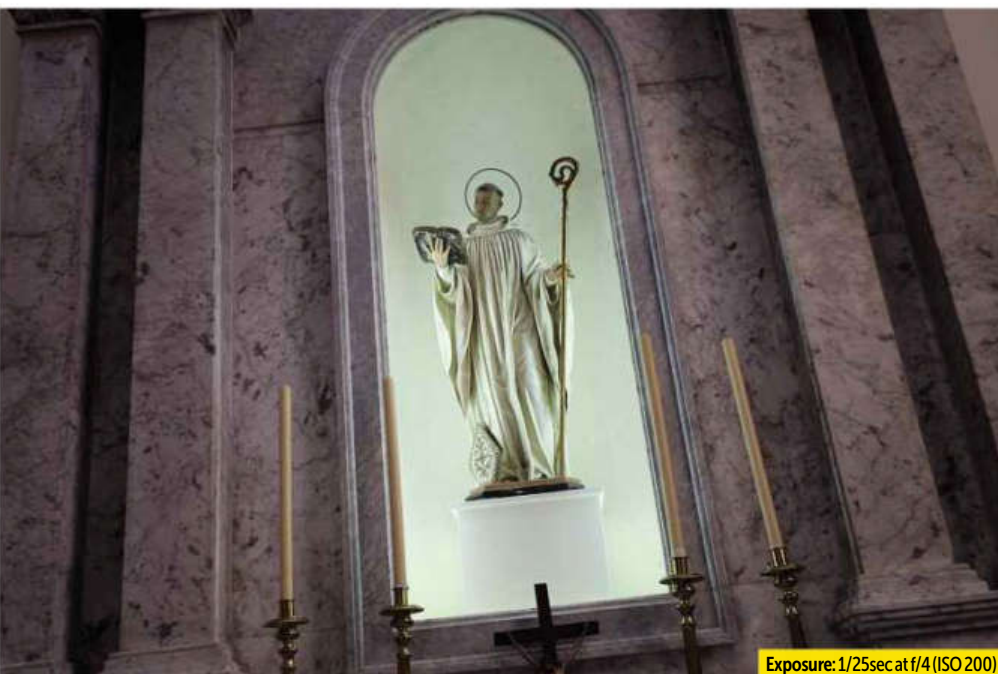
I found the X-T10 was relatively easy to use, the only issue was getting used to its way of operating as it's different to the majority of DSLRs. Once you have, you discover it to be a fast and enjoyable camera to use, with plenty of customisation on offer. It handles well too, with the smaller, lighter body balancing nicely with the supplied 12-24mm zoom. The body shape is far less curvy than DSLRs, with small, rubberised hand- and thumbgrips providing the only purchase. It wasn't an issue for me, but if you've very large hands and thick digits or plan to regularly use longer lenses, it's best to check first that you can live with the ergonomics of the X-T10.

As expected of a stripped-down version of the X-T1, the X-T10 shares many of the features found on its more expensive sibling, including the same 16.3-megapixel X-Trans CMOS II APS-C sensor and EXR Processor II. Considering the overwhelmingly positive feedback given to the X-T1's image quality, this can be seen as a good thing, although many would-be purchasers may consider the resolution as relatively low considering most rivals boast 20-megapixels plus. Full HD video recording is available, but not 4K. Unusually the minimum ISO rating is 200 but the nominal range of 200-6400 can be expanded to ISO 100-51200.

Unlike the vast majority of its rivals, the Fuji



Exposure: 1/710sec at f/6.4 (ISO 200)



Exposure: 1/25sec at f/4 (ISO 200)

## X-T10 & X-T1: KEY DIFFERENCES

The X-T10 is essentially a stripped down version of the highly-popular X-T1. So what are the main differences between the two models? Well, first off there's the price: the X-T10 costs around £500 body-only while the X-T1 is around £1,000. That's a considerable difference. Both have a magnesium alloy body but only the X-T1 has weatherproofing. On the plus side the X-T10 has seven custom functions compared to the X-T1's six and boasts a built-in flash. It's also slightly lighter (381g compared to 440g). However, the X-T1 has a superior electronic finder with a 0.77x magnification – the X-T10 is 0.62x. The LCD monitor on the X-T1 is a higher resolution too, with 1,040,000 dots as opposed to 920,000 dots on the X-T10. Apart from a few tweaks to the controls and the fact that the X-T10 is available in black or silver, as opposed to black or graphite on the X-T1, there aren't any other major changes.

## CLOSEST RIVALS

- **CANON EOS 750D:** Tested Sept 2015. Test rating 93%. Canon's update of the popular EOS 700D can be picked up with a standard zoom for under £600, making it great value. It boasts a 24.2-megapixel APS-C sensor, a powerful DIGIC 6 processor and neat handling, along with Canon's reliability in terms of performance.
- **SONY ALPHA 6000:** One of Fuji's key CSC rivals, the Sony has a very sleek, compact body and boasts stacks of creative features. A 24.3-megapixel APS-C HD CMOS sensor means it has a much higher resolution than the Fuji and can be bought for around £500 with kit zoom.
- **NIKON D5500:** Delivers fantastic image detail thanks to a lack of optical low-pass filter, the £600 Nikon boasts a 24.2-megapixel resolution and access to the extensive NIKKOR lens range.
- **OLYMPUS OM-D E-M10:** Much like the Fujifilm X-T10, the Olympus is a CSC with retro SLR styling, built-in Wi-Fi and a 16-megapixel resolution. Popular with travel photographers. You can pick up one of these for around £500.

## VERDICT

I've really enjoyed using the X-T10. It reminded me of using a 35mm film SLR. In an age where almost every camera is going to deliver great results, it's good to see cameras that break the mass-market mould. Fuji's X-T10 is one of them – when talking about it you can't help but bring emotion into it rather than straight analysis. As I said, it's not perfect, but in terms of user-satisfaction, it's up there with the best.

Handling	18/20
Ease of use	18/20
Features	17/20
Performance	17/20
Value	18/20
<b>Overall</b>	<b>88/100</b>

does away with Scene modes, offering just program, aperture- and shutter-priority AE and manual. This is another indication of how Fuji is aiming this at the more creative photographer, rather than the mass-market ensemble. This for me is a smart move.

The exposure system is well catered for, with 256-zone, spot and centre-weighted metering patterns. Exposure compensation and bracketing options are also available.

The X-T10 boasts an intelligent hybrid autofocus system with a wide array of options. A switch on the front of the camera allows the standard choice of single or continuous AF, as well as manual focus. Depending on the AF mode setting, it uses 49 areas within a 7x7 grid or 77 areas within a 11x7 grid. You can choose to use individual points, groups of sensors or wide-area focus.

With Fuji having such a heritage in film, it's no surprise that you can shoot images that reflect classic Fuji emulsions such as Provia,

Velvia or Astia. Further in-camera processing is possible by selecting one of the Advanced Filter settings, such as Toy Camera, Pop Colour or Miniature, but in JPEG only.

There are numerous other features on the X-T10, such as built-in Wi-Fi, an interval timer and (unlike the X-T1) a built-in flash, so check Fuji's website for the full specification.

In terms of performance, the Fuji acquits itself well. The AF system has been updated slightly from the X-T1 and is fast and responsive. JPEGs are sharp and boast excellent colour rendition and contrast, with the multi-zone system proving consistent in most situations. Noise is very well controlled and you can shoot up to ISO 3200 and still capture images that are more than usable. It's not a perfect camera, but is there such a thing? In reality, the quibbles I have with it are minor and more than made up for by the enjoyability of using it. I can certainly see what all the fuss on Fuji forums was about.





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Photography by Tony Hurst

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**F**

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### THE LEGENDARY NIKON F

Nikon introduced their first SLR camera, the Nikon F in 1959. They had gained an impressive reputation with their rangefinder camera models culminating in the Nikon SP, but it was the Nikon F that swiftly consolidated Nikon's position as the number choice of the professional photographer.

With the new camera came a new lens mount, the F-type bayonet, which has remained virtually unchanged to the present making it capable of accommodating the latest autofocus lenses. No other manufacturer has achieved this feat. Indeed photographers can still use their treasured manual focus Nikkor lenses on the very latest Nikon DSLR cameras.

There is myth that the first two digits represent the camera's year of manufacture. This is incorrect. Nikon produced nearly one million Nikon Fs between 1959 and 1974. Serial numbers began with 6400001 and by the time production ended had reached 74xxxxx. The Nikon F stand was specially designed by Tony Hurst.



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**TEST UPDATE**

As we went to press, we were given a preview of the Photix Pro Indra TTL system – our initial impression is very favourable – expect a test soon!

# LOCATION FLASH

FOR LOCATION SHOOTING IN BRIGHT CONDITIONS, THE RULES CHANGE. TO GO INTO BATTLE WITH DAYLIGHT, AND WIN, TAKES A SPECIAL KIND OF FLASH. HERE ARE FOUR WEAPONS OF CHOICE THAT WILL NOT BREAK THE BANK

Test: RICHARD HOPKINS

**S**HOOTING WITH FLASH outdoors presents a unique set of challenges. Obviously mains sockets are thin on the ground out in the real world, so that means battery power. And while flashguns look like a handy answer (and they are for a lot of things), the other problem is the amount of flash power you need. Daylight is very bright, and even on a dull day it's surprising how much power it takes just to balance flash with ambient light, let alone over-power the sun and get those moody dark backgrounds that really make location flash work so distinctive.

That's not all. When working outdoors, often the distances involved are greater and might include action subjects that need fast flash durations to freeze movement. It all adds up to a combination of factors that really demand a custom-designed flash unit for location work. As a very rough rule of thumb, it takes around 400Ws of power (that's maybe four flashguns) to have a chance of good results when using softboxes outdoors for nice quality light, though even that will struggle in bright sun. Outdoors there's not really any such thing as too much flash power!

Until recently, location flash used heavy lead-acid batteries, but today's lithium-powered heads are much lighter, last longer, and have fast recycling times right up to the last pop. The iLux 600C reviewed here even has the battery pack fitted inside the head, yet it weighs no more than a typical mains-only studioflash and can still muster hundreds of flashes at high-power settings.

For active subjects, fast flash durations are important to freeze movement. This can be a complicated topic, and very often all is not what it seems with manufacturers' claimed durations, quoted as 't.5 time' figures. This is not made any less confusing now that there are two quite different types of flash unit available on the market.

There are voltage-regulated units, like the Bessel and Lencarta Safari-2, and traditionally this is commonly used for studioflash heads. Flash durations are not the fastest, though they're quickest at maximum power, which is handy. Then there are IGBT heads (insulated-gate bipolar transistor – as used in all flashguns) such as the iLux 600C and Lencarta Atom 360, that are capable of exceedingly fast flash durations, but only at lower power outputs. In both cases, the t.5 times can be

misleading so we've levelled the playing field with a test that compares all flash durations directly against actual shutter speeds.

There are other models available, such as Elinchrom's highly-regarded Quadra, but these are more expensive and will feature in a future test of premium location flash.

## HOW WE DID THE TESTS

● **POWER:** Tested with our standard procedure, by firing into a Lastolite 95cm Umbrellabox and metering brightness at 1.0m, this gives an accurate and reliable measure for comparing all types and brands of flash unit on a level playing field. Brightness is expressed as an f/number at ISO 100 plus a decimal, eg f/16 + 0.5 is exactly halfway between f/16 and f/22. As a rough guide, that figure is close to what you'd normally expect from a 400Ws flash unit. Modelling lamp brightness is measured in the same way, given in EV (Exposure Value). For comparison, 5.0EV equates to camera settings of 1/4sec at f/2.8, ISO 100.

● **RECYCLE TIME:** An average of five flashes, with a freshly-charged battery. Note that with some units, the flash-ready light can show slightly before full charge is actually reached. The times given are at 100% full charge.

● **FLASH DURATIONS:** Flash durations quoted by manufacturers are usually the industry standard 't.5 time' but compared to real shutter speeds this is notoriously inaccurate, particularly with voltage-regulated units that can sometimes over-state the actual action-stopping ability by as much as 3x, ie a t.5 time of 1/1000sec could be similar to 1/350sec shutter speed. In this review, flash durations were tested using a fast-spinning target, with results compared against images taken at high shutter speeds in ambient light. This is a good and realistic method up to 1/8000sec, the control camera's maximum.

● **COLOUR:** None of these flash units presented any significant colour problems. Accuracy was tested with a Macbeth colour chart, and rated for variations from daylight at 5500K, and also for colour consistency with changes through the power range. A change of up to 250K rates 'excellent' and is hard to detect; a shift of 250-500K rates 'very good' and is subtle, only really visible in side-by-side comparisons; 500-750K variance is noticeable, rating 'good' though it's rarely an issue and easily corrected in post-processing; a shift of more than 750K or more rates 'fair' and will usually need slight adjustment for best results.



## Key Features

### FLASH HEAD

- 1) Flash tube: Emits the flash light.
- 2) S-type modifier mount: For fitting softboxes and modifiers.
- 3) Modifier release catch: Releases the modifier lock catch.
- 4) Modelling lamp: LED lamps use less power and generate less heat.
- 5) Internal fan cooling: Keeps the unit cool during heavy operation.
- 6) HT lead input: Connects up to the battery pack.
- 7) Tilt lock: Adjusts the up/down angle of the flash.
- 8) Stand lock: Secures the light onto a light stand.
- 9) Umbrella shaft: To attach umbrella accessory.
- 10) Positioning handle: For guiding into position.

### POWER PACK

- 11) HT output: High-voltage cable to head.
- 12) Ready light: Charged and ready to fire.
- 13) LED display: Shows power and other settings.
- 14) Output: Sets power in fractions per stop.
- 15) Buzz: Turns the recycle beeper on/off.
- 16) Lamp: Turn modelling light on/off.
- 17) Mode: Selects normal sync/s1/s2.
- 18) Power button: Switches on/off.
- 19) Test: Manual test firing.
- 20) Battery pack: Quick-detachable.
- 21) Charge port: For battery charging.
- 22) Radio control: USB port for custom trigger.
- 23) Sync: Standard 3.5mm sync socket.
- 24) Battery status: Remaining charge time.



## Bessel WP6ii-600 £500

### SPECIFICATIONS

Price: £500
Power: 600Ws (voltage-regulated)
Light output (ISO 100): Max power f/16 +0.5, min f/8 +0.5. Range 2.0 stops
Recycle time: Max power 4.0secs, min 0.8secs
Battery: 371 max power flashes, 4500mAh lithium
Flash durations: Max power 1/700sec, 1/4 power min 1/500sec
Colour: 5300K +/-100K
Triggering: 1/4in sync socket, optical slave
Modelling lamp: 35W halogen, fixed brightness 1.3EV
High Speed Sync: No
Modifier fitting: S-type
Dimensions - power-pack: 28x20x11cm (main body)
Weights: Power-pack 3.5kg. Head 0.9kg
Cable: 2.3m
Supplied: Case, standard reflector, grip, charger
Spare battery: £99
Warranty: One year
Website: www.bessel.co.uk

**B**ESSEL IS WELL KNOWN for its good range of studio equipment at competitive prices. Rated at 600Ws maximum output, the WP6ii-600 offers a lot of punch for £500. The power-pack is slightly larger and heavier than the similar Lencarta Safari-2, though at 3.5kg there's not much in it. Push-button controls cover the basics, and oddly there are two that actually do nothing, marked F and L. A bright red LED display shows power with settings

from 1.0 to 8.0, suggesting a larger range than the two stops available – there is only full-power, half-power, and quarter-power minimum. The battery is housed under a flap and this is one of a few areas that need a re-think. It's quite easy to put the battery in the wrong way and damage the contacts, especially after giving it the firm shove it needs. More seriously, it's hard to remove for recharging and the flimsy pull-tags on the test model soon broke, leaving the battery permanently stuck inside, not good!

Maximum power measured f/16 +0.5 at ISO 100, which is down on what you might expect from 600Ws, but still a hefty wallop. The recycle beep sounds at around one second regardless of the power set, though it actually takes four seconds to recharge fully, reducing to a handy 0.8 seconds at quarter power. Colour is 'excellent'; flash durations are in line with other units using voltage-regulated power; the 4500mAh battery delivered 371 full-power flashes. The modelling lamp is very weak, however.



### VERDICT

Despite the decent power output and attractive price, the Bessel WP6ii-600 cuts a few too many corners and disappoints overall. We've been told that a redesign of the battery compartment is being looked into.

Build quality	★★☆☆
Features	★★★☆☆
Performance	★★★☆☆
Value	★★★☆☆
<b>Overall</b>	<b>★★★☆☆</b>

## iLux Summit 600C £660-£714

### SPECIFICATIONS

Price:	£660 S-fit, £714 EL-fit
Power:	600Ws (IGBT-regulated)
Light output (ISO 100):	Max power f/22 + 0.4, min f/2.8 + 0.3. Range 6.1 stops
Recycle time:	Max power 6.5secs, min 0.1secs
Battery:	375 max power flashes, 6000mAh lithium
Flash durations:	Max power 1/200sec, 1/8th power 1/3000sec, min power faster than 1/10000sec
Colour:	5700K +/- 300K
Triggering:	Built-in radio, 3.5mm sync, optical slave
Modelling lamp:	5W LED, fixed brightness 3.3EV
High Speed Sync:	No
Modifier fitting:	S-fit or EL-fit
Dimensions:	6x13cm diameter (main body)
Weight:	2.5kg inc reflector
Cable:	n/a
Supplied:	Metal case, standard reflector inc diffuser, radio trigger, handle-grip, charger
Spare battery:	£108
Warranty:	Two years
Website:	www.shop.photomart.co.uk

IT SOUNDS LIKE the perfect package - all-in-one unit, generous 600Ws output, ultra-fast IGBT controlled flash durations, LED modelling lamp, light 2.5kg weight, over 1000 pops per charge (at half-power) and some cool multi-flash/strobing options, too. It looks like a Profoto B1 at a bargain price, and actually the iLux 600C does a pretty good impression, though it lacks the Profoto's auto-TTL exposure control and

true high-speed sync capability.

First impressions are the high build quality and surprisingly light weight. Though it comes with handle-grip that doubles as a stand mount, it's really better off on the latter. Power output measured a thumping f/22 + 0.4, generous for 600Ws, though the penalty for that is a recycle time of 6.5 seconds. However, with so much power on tap, it still has plenty of poke for most things at half output, and that drops the recycle time to a nifty 2.1 seconds.

As is sometimes the case with IGBT units, the flash duration at full-power is quite long at 1/200sec (though that's good for tail-hypersync technique, with a suitable trigger) but it gets much faster very quickly. At half-power it's 1/600sec, at quarter-power 1/1600sec, down to less than 1/10000sec at minimum output. Colour quality holds on very well, despite the unusually wide 6.1 stops power range, rating 'excellent' for accuracy and 'excellent' for consistency at high and mid-range outputs, only showing a hint of blue at low power. Unfortunately, the LED modelling lamp is rather feeble at only 3.3EV.



Digital SLR Photography  
**BEST BUY**

### VERDICT

We're getting used to excellent products from iLux. Here's another, with big power and fast flash durations, plus cable-free convenience and versatility. Good value too, available in either S-fit or EL-fit.

Build quality	★★★★★
Features	★★★★★
Performance	★★★★★
Value	★★★★★
<b>Overall</b>	<b>★★★★★</b>

## Lencarta Atom 360 £450

### SPECIFICATIONS

Price:	£450
Power:	360Ws (IGBT-regulated)
Light output (ISO 100):	Max power f/16 + 0.4, min f/1.4 + 0.3. Range 7.1 stops
Recycle time:	Max power 5.2secs, min 0.05secs
Battery:	448 max power flashes, 4500mAh lithium
Flash durations:	Max power 1/500sec, 1/8th power 1/4000sec, min power faster than 1/10000sec
Colour:	6000K +/- 150K
Triggering:	3.5mm/PC sockets, optical slave.
Modelling lamp:	No
High Speed Sync:	Yes (with suitable trigger)
Modifier fitting:	Atom specific. (Optional S-fit adapter)
Dimensions:	Head 21x9x8cm (head vertical, main body)
Weight:	1.6kg inc cable, reflector and battery unit
Cable:	60-95cm approx
Supplied:	Standard reflector plus diffuser, mini stand and tripod adapter, charger
Spare battery:	£125
Warranty:	Three years
Website:	www.lencarta.com

DESPITE THE FLASHGUN-style design, the Lencarta Atom 360 is manual control only with no Auto-TTL, though it does offer proper high-speed sync and strobo multi-flash. There's a hotshoe for use on-camera, though it's better off in your hand or on



a stand. There are two 1/4in mounting bushes, or an S-fit adapter (£30) that works well for softboxes and beauty dishes, especially with the bare-bulb flash tube.

Power is exactly on target for 360Ws, measuring f/16 + 0.4 and roughly equivalent to three or four flashguns. In high-speed sync mode, maximum effective power inevitably drops (varies by camera and sync timing), but the Atom still holds a similar advantage over flashguns, making it much more usable in reality. HSS requires a different trigger though, not the optional Lencarta Wavesync, such as a Yongnuo 622.

The battery is a little gem. Small and light at only 570g, it recycles the Atom 360 to full power in 5.2 seconds (the beeper sounds a little ahead of 100% charge). But add the optional Power Doubler cable (£30) and that time is slashed in half. The 4500mAh battery delivered a very creditable 448 full power flashes, and can be used to power other flashguns too.

Flash duration at full-power measured 1/500sec, but then the IGBT control steps in, cutting that to 1/900sec at half-power, 1/2000sec at quarter-power, 1/4000sec at eighth-power and so on down to incredibly short times. Both colour accuracy and consistency rate 'very good'.



Digital SLR Photography  
**BEST BUY**

### VERDICT

Never has so much power been squeezed into such a compact, portable, versatile and capable package. It's well-priced too, though needs a few additional accessories to realise its full potential.

Build quality	★★★★★
Features	★★★★★
Performance	★★★★★
Value	★★★★★
<b>Overall</b>	<b>★★★★★</b>



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## Lencarta Safari-2 £700

### SPECIFICATIONS

Price: £700

Power: 600Ws (voltage-regulated)

Light output (ISO 100): Max power f/16 +0.9,  
min f/4 +0.0. Range 4.9 stops

Recycle time: Max power 1.9secs, min 0.3secs

Battery: 373 max power flashes, 8000mAh lithium

Flash durations: Max power 1/1100sec, 1/8th power  
1/750sec, min power 1/600sec

Colour: 5600K +/- 200K

Triggering: TX and RX units included with remote  
power control, 3.5mm sync socket, optical slave

Modelling lamp: 15W LED, fixed brightness 5.2EV

High Speed Sync: No

Modifier fitting: S-type

Dimensions: Power-pack 23x17x8cm (main body)

Weights: 4.5kg inc cable, reflector and power-pack  
Cable: 2.9m

Supplied: Metal case, shoulder bag, TX/RX triggers,  
standard reflector with diffuser, charger

Spare battery: £140

Warranty: Three years

Website: www.lencarta.com

**T**HE ORIGINAL LENCARTA Safari earned a reputation for all-round performance and price, and the Safari-2 is not just an improved version, it's completely new. The redesign follows the style of the Elinchrom Quadra, though with more power and a bit more weight, at a much lower price. The Safari-2 comes with the Wavesync transmitter and USB-plug-in receiver units for triggering and remote power control, plus a shoulder bag for the 3.1kg power pack.

The build quality has gone up a notch, and the Safari-2 is well-designed and solidly constructed. Power checked out at a healthy f/16 +0.9, exactly what you'd expect from 600Ws, reducing over a good 4.9 stops range. We got 373 full-power flashes from a freshly charged battery. Recycling is fast, taking 1.9 seconds at full-power, 1.1 seconds at half-power, and getting steadily quicker. Power output is voltage-controlled, like almost all regular studio heads, giving flash durations of 1/1100sec at max power, increasing slightly at lower outputs to 1/600sec at minimum. These figures are longer than Lencarta's t.5 claims. Colour accuracy rates 'excellent' with 'very good' consistency down to 1/32 power.

The fan-cooled head is big and heavy at 1.4kg (inc cable) though robust and with a locking mechanism capable of holding a decent size softbox. The LED modelling lamp was the brightest on test and is certainly usable, if not dazzling at 5.2EV. In fact, the Safari-2 could double up as a decent studio head, too.



Digital SLR Photography  
**BEST BUY**

### VERDICT

With plenty of power, fast recycling, accurate colour and a usable modelling lamp, the Lencarta Safari-2 makes few concessions to mains-free operation. It's well made and well-priced too.

Build quality	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
<b>Overall</b>	<b>★★★★☆</b>



iLux Summit 600C



Lencarta Atom 360



Lencarta Safari-2

### Test conclusion

THIS IS NOT an easy comparison to judge, and that's reflected in some very close scores and three Best Buy recommendations. There are three quite different design concepts featured, each with its own strengths that can really only be judged by the potential buyer and intended use. One thing they all have in common though is big power, in handy portable packages, at very attractive prices compared to a few years ago.

The iLux Summit 600C is an amazingly neat and compact unit, and completely cable-free with a built-in

battery. It's also the most powerful, and though that comes at the cost of a longer recycle time, turning the power down to half still delivers as much light as most others with the recycle time cut dramatically, plus a faster flash duration. Also available in S-type or Elinchrom fittings.

Like the iLux, the Lencarta Atom 360 is IGBT controlled, meaning very fast flash durations at lower power, plus great High-Speed Sync (HSS) capability (with a suitable trigger). Despite the small size, it has genuinely high-power output, and the Atom is part of a comprehensive and well thought-out system. With one

accessory or another, the Atom can turn its hand to just about any task. While it looks like a flashgun on steroids, it's actually a lot more than that and for all-round versatility and value, it takes some beating.

The Lencarta Safari-2 is a relatively conventional two-part location flash, similar in basic concept to some other brands. It has the power, solid build quality and all-round performance, though there's nothing to touch it for the price. It's also the only unit with a modelling lamp that is actually any use in the real world, and the Safari-2 could double up as a studio flash, certainly occasionally.



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# Manfrotto 190 Go!

Aluminium / Twist locks / Easy Link socket / Fast switch to horizontal column position

Test: DANIEL LEZANO

## SPECIFICATIONS

Guide Price: £160 / Street Price: £160

Material: Aluminium

Number of leg sections: Four

Leg angles: 25°, 46°, 66° and 88°

Maximum height (without centre column): 122cm

Maximum height: 146cm

Minimum height: 7cm

Length closed: 45cm

Maximum load: 7kg

Size (WxL): 69.2x39.3mm

Weight: 1.66kg

Website: [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

MANFROTTO HAS DOMINATED the world of tripods for decades, offering an extensive range catering for casual snappers through to professionals. The 190 series is one of its most popular with hobbyists and enthusiasts, with a number of carbon-fibre and aluminium models to choose from. The 190 Go! is the latest version and boasts a number of design changes that aim to improve ease and speed of use, as well as making it the lightest and most compact 190 model in the aluminium range.

As with all Manfrottos, the 190 Go! is very well constructed, with all the controls having a positive, assured feel. Unlike other models, the legs feature twist locks rather than the more traditional Quick Power locking levers. My personal preference is for the twist type, which I find faster and easier to loosen and lock, so this is a welcome change. From its stored position, it's possible to loosen all the locks on a leg with one hand at once, making it much quicker to extend the legs when setting up in a hurry. At the top of each leg is a lock with a pull-down button that allows you to change leg angles, simply by pushing the leg in slightly then pulling down the locking button and extending the leg. Each leg can be individually angled to one of four settings, including an 88° setting for shooting with the tripod close to ground level. To make this easier, the centre column can be quickly positioned horizontally by loosening the locking knob, pushing the button on the base of the column and raising it until the dark red inner collar appears. Then, you rotate the centre column, slide it through the aperture and lock. While this sounds complicated it really isn't and only takes a matter of a couple of seconds, with a reverse of this process quickly returning it to its standard position.

To add to its versatility, the 190 Go! features an Easy Link socket on its collar, for attaching additional accessories like



Manfrotto's accessory arms, while a hook on the opposite side allows you to hang a bag for additional stability and/or add a strap. One other feature of note is that the top section of one of legs has a thick, rubberised panel that aids grip and ensures you're not forced to hold a very cold leg when using the tripod in cold conditions.

I found the 190 Go! to provide a very stable platform. It doesn't come with a head, so I tried it with my favourite, a 322RC griphead, and a range of cameras. The heaviest outfit was a Canon EOS 6D with 70-200mm f/4 telezoom, which falls well within the tripod's payload. Unless you've a particularly heavy outfit, you shouldn't have any problems as stability is excellent, even with the legs at full length and the column extended.

The maximum height falls short of rivals, so this could be an issue to some, although I didn't find any major limitations at its 1.22m maximum setting, while the quick switch to low-level shooting is a real bonus. As someone who usually uses carbon-fibre, I found the weight of the 190 Go! slightly heavier than normal, although at 1.66kg, it compares favourably to its main rivals. All in all, a very tidy performer.

## VERDICT

This is a welcome addition to the 190 range, with the switch to twist locks a particularly pleasing change. It's a very reasonably priced model that is fast and easy to use and offers excellent stability.

Build quality	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
<b>Overall</b>	<b>★★★★☆</b>

# Samsung Portable SSD T1 500GB

Solid State Drive / USB 2.0 & 3.0 / 250GB, 500GB & 1TB / Up to 450MB/sec / 256-bit encryption

Test: DANIEL LEZANO

Price: £170

Contact: [www.samsung.co.uk](http://www.samsung.co.uk)

PORTABLE HARD DRIVES are an ideal choice for backing up your image library to a high-capacity, easy-to-use source that you can take everywhere. However, when it comes to speed and size, no current external drive comes close to this Samsung. By using Solid State rather than traditional hard disk technology, the SSD T1 provides incredibly fast data access and transfer in a unit that's far more compact (71x9.2x53.2mm) and lightweight (28 grams). The T1 comes with a neat 5in USB lead and is supplied with an easy-to-use high-encryption software for password-protection.

Samsung claims the T1's 3D V-NAND technology provides read/write speeds of 450MB/sec and our tests came close to this figure. A 50GB transfer of Raw files to the T1 via USB 2.0 took 28 minutes and 22 minutes from the Samsung to the computer. That's fast – the same transfer to a WD Passport HDD took over 40 minutes.

The only real drawback of the SSD T1 is its price. As with any new technology, there is a price premium – street prices of the T1 versions are around £330 (1TB); £170 (500GB) and £90 (250GB), which compares to around £55 for a 1TB WD Passport portable drive. I'd say the 1TB will need to drop to around £180 or so for widespread appeal to photographers/videographers.

Not everyone needs such speed but those handling high volumes of Raw files or HD/4K Video, or who wish to leave the T1 attached for constant access, may find the unrivalled speed benefits of this SSD drive a major benefit worth the additional cost.



## VERDICT

In terms of speed, size and general performance, the Samsung T1 is in a league of its own. The price is inhibitive but is sure to fall over the coming months. If you need the smallest and fastest, go for the T1.

**Overall**

★★★★☆



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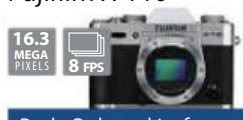
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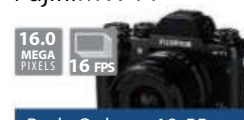
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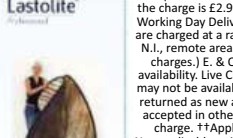
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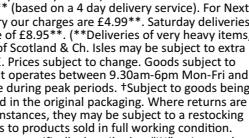
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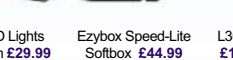
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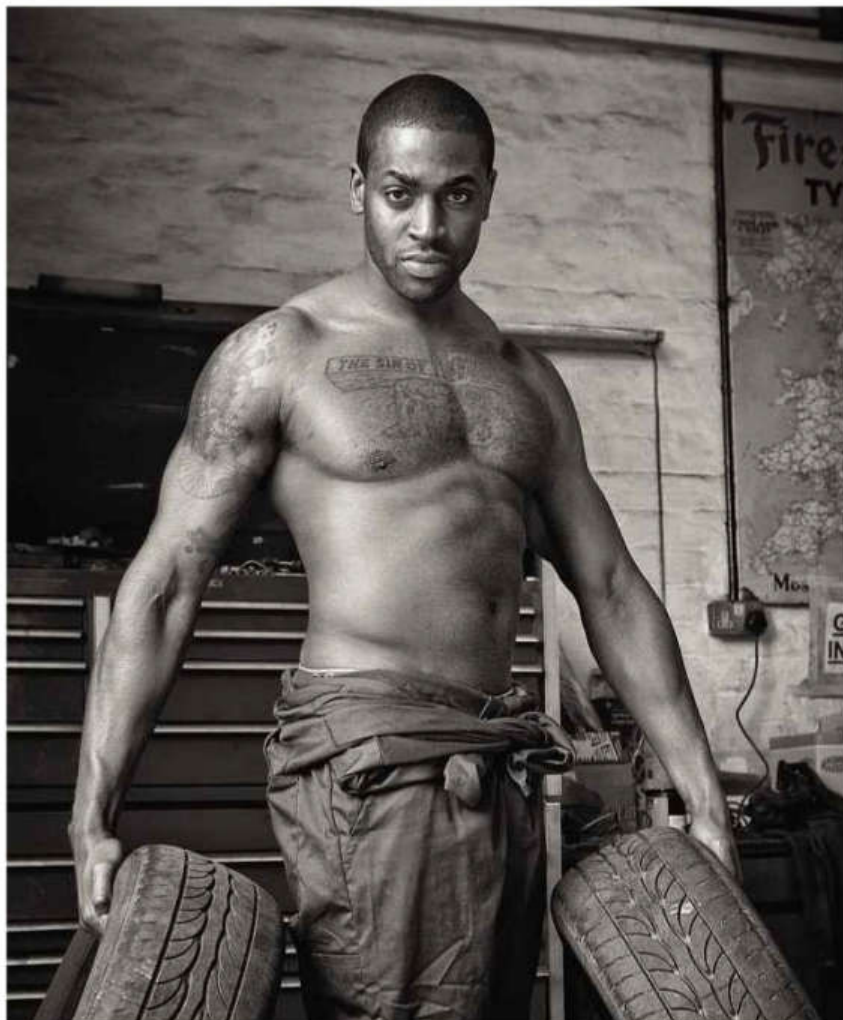
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## As easy as... 1-2-3!



### 1. GET IN TOUCH

Just give Dale a call and have a chat. Or fill out our simple form at [www.cameraworld.co.uk/used](http://www.cameraworld.co.uk/used)



### 2. GET COLLECTED

Pop it in the post or we can collect it when convenient\*  
\*Dependant on value.



### 3. GET PAID

Take advantage of one of our super Trade-Up Offers, or just take the money and **ENJOY!**

## Here are some of Dale's Special Offers...100s MORE ONLINE!

Blackmagic  
**Pocket Cinema  
Camera** As New & Boxed



**NOW £475**  
WAS £528 **SAVE £53**

Canon  
**EOS 5D Mark II**  
Body Excellent ++



**NOW £850**  
WAS £928 **SAVE £78**

Pentax  
**55mm F1.4 DA\* SDM**  
Mint & Boxed



**NOW £395**  
WAS £485 **SAVE £90**

Sony  
**α7R Body**  
Mint & Boxed



**NOW £895**  
WAS £987 **SAVE £92**

Sony  
**16-80mm ZA T\*Vario**  
Sonnar Mint & Boxed



**NOW £305**  
WAS £366 **SAVE £61**

**LONDON 0207 636 5005**

14 Wells Street (off Oxford Street), London W1T 3PB

**CHELMSFORD 01245 255510**

High Chelmer Shopping Centre, Chelmsford, Essex CM1 1XB

Goods and delivery services subject to stock and availability. Prices subject to change.  
Pictures are for illustration purposes only. All prices include VAT@ 20%. E. & O.E.

[www.cameraworld.co.uk/used](http://www.cameraworld.co.uk/used)





**KOOD UV Broadband Multicoated Filters** – Broadband range is 450nm – 650nm. Extraordinarily slim, under 2mm, double threaded to accept other screw on items. Ideal for avoiding vignette on all lenses that are Zoom to wide angle. Available in 40.5, 49, 52, 55, 58, 62, 67, 72, 82 and 86mm



Green Water 58mm  
Green Water 62mm  
Green Water 67mm  
Green Water 72mm

## FILTERS MADE ON A MERCURY BED MADE IN JAPAN

24mm	46mm
25mm	48mm
27mm	49mm
28mm	52mm
30mm	55mm
30.5mm	58mm
34mm	62mm
35.5mm	67mm
37mm	72mm
37.5mm	77mm
39mm	82mm
40.5mm	86mm
43mm	

## 4mm slim ring UV

Skylight 1B 37mm
Skylight 1B 40.5mm
Skylight 1B 43mm
Skylight 1B 46mm
Skylight 1B 48mm
Skylight 1B 49mm
Skylight 1B 52mm
Skylight 1B 55mm
Skylight 1B 58mm
Skylight 1B 62mm
Skylight 1B 67mm
Skylight 1B 72mm
Skylight 1B 77mm
Skylight 1B 82mm

## OPTICAL FILTER GROUND GLASS

Skylight 24mm
Skylight 25mm
Skylight 25.5mm
Skylight 27mm
Skylight 28mm
Skylight 30mm
Skylight 30.5mm
Skylight 34mm
Skylight 35.5mm
Skylight 37mm
Skylight 37.5mm
Skylight 40.5mm
Skylight 43mm
Skylight 46mm
Skylight 48mm
Skylight 49mm
Skylight 52mm
Skylight 55mm
Skylight 58mm
Skylight 62mm
Skylight 67mm
Skylight 69mm
Skylight 72mm
Skylight 77mm
Skylight 82mm
Skylight 86mm
Skylight 105mm

## Optical Glass Filters (no colouration)

### ND8 – 3 stops – optical glass

46mm	67mm
49mm	72mm
52mm	77mm
55mm	82mm
58mm	86mm

### Close Up Sets

46mm +1+2+4	+10
49mm +1+2+4	+10
52mm +1+2+4	+10
55mm +1+2+4	+10
58mm +1+2+4	+10
62mm +1+2+4	+10
67mm +1+2+4	+10
72mm +1+2+4	+10
77mm +1+2+4	+10
82mm +1+2+4	+10

### 4mm slim ring UV

37mm	58mm
39mm	62mm
40.5mm	67mm
46mm	72mm
49mm	77mm
52mm	82mm
55mm	86mm

### Circular Polarisers

37mm	58mm
39mm	62mm
40.5mm	67mm
46mm	72mm
49mm	77mm
52mm	82mm
55mm	86mm

## Underwater Filters Blue water for water with Coral

## UK OPTICAL RESIN MADE IN UK

Blue Water 100mmx100mm
Blue Water 104mm Disc
Blue Water 125mmx125mm
Blue Water 27mm
Blue Water 30mm
Blue Water 30.5mm
Blue Water 34mm
Blue Water 37mm
Blue Water 37.5mm
Blue Water 40.5mm
Blue Water 43mm
Blue Water 46mm
Blue Water 49mm
Blue Water 52mm
Blue Water 55mm
Blue Water 58mm
Blue Water 62mm
Blue Water 67mm
Blue Water 72mm
Blue Water 77mm

### For water without Coral

Green Water 100mmx100mm
Green Water 104mm Disc
Green Water 125mmx125mm
Green Water 27mm
Green Water 30mm
Green Water 30.5mm
Green Water 34mm
Green Water 37mm
Green Water 37.5mm
Green Water 40.5mm
Green Water 43mm
Green Water 46mm
Green Water 49mm
Green Water 52mm
Green Water 55mm

## INFRA RED 720nm Opt. GROUND GLASS

Infra Red 49mm
Infra Red 52mm
Infra Red 55mm
Infra Red 58mm
Infra Red 62mm
Infra Red 67mm
Infra Red 72mm
Infra Red 77mm
Infra Red 82mm

## Opt. GROUND GLASS 2 STOPS

ND4 27mm
ND4 28mm
ND4 30.5mm
ND4 34mm
ND4 37mm
ND4 37.5mm
ND4 40.5mm
ND4 43mm
ND4 46mm
ND4 49mm
ND4 52mm
ND4 55mm
ND4 58mm
ND4 62mm
ND4 67mm
ND4 72mm
ND4 77mm

## THREE STOP

ND8 37mm
ND8 40.5mm
ND8 46mm
ND8 49mm
ND8 52mm
ND8 55mm
ND8 58mm
ND8 62mm
ND8 67mm
ND8 72mm
ND8 77mm

## 4 STOPS

ND16 46mm
ND16 52mm
ND16 55mm
ND16 58mm
ND16 62mm
ND16 67mm
ND16 72mm
ND16 77mm
ND16 82mm

## Opt. GROUND GLASS

### 9 STOPS

ND 400 52mm
ND 400 58mm
ND 400 62mm
ND 400 67mm
ND 400 72mm
ND 400 77mm
ND 400 82mm

## Opt. GROUND

Polariser Linear 39mm
Polariser Linear 43mm
Polariser Linear 46mm
Polariser Linear 52mm
Polariser Linear 55mm
Polariser Linear 58mm
Polariser Linear 62mm
Polariser Linear 67mm
Polariser Linear 72mm
Polariser Linear 77mm
Polariser Linear 82mm
Polariser Linear 86mm
Polariser Circular 25mm
Polariser Circular 25.5mm
Polariser Circular 27mm
Polariser Circular 28mm
Polariser Circular 30mm
Polariser Circular 30.5mm
Polariser Circular 34mm
Polariser Circular 35.5mm
Polariser Circular 37mm
Polariser Circular 37.5mm
Polariser Circular 40.5mm
Polariser Circular 43mm

Polariser Circular 46mm
Polariser Circular 48mm
Polariser Circular 49mm
Polariser Circular 52mm
Polariser Circular 55mm
Polariser Circular 58mm
Polariser Circular 62mm
Polariser Circular 67mm
Polariser Circular 72mm
Polariser Circular 77mm
Polariser Circular 82mm
Polariser Circular 86mm

## Opt. GROUND CLOSE UP SETS +1, +2, +3

Close Up Set 37mm
Close Up Set 40.5mm
Close Up Set 43mm
Close Up Set 43.5mm
Close Up Set 46mm
Close Up Set 49mm
Close Up Set 52mm
Close Up Set 55mm
Close Up Set 58mm
Close Up Set 62mm
Close Up Set 67mm
Close Up Set 72mm
Close Up Set 77mm
Close Up Set 82mm made in China

## Opt. GROUND HALF DIOPTR

Split Field 49mm
Split Field 52mm
Split Field 55mm
Split Field 58mm
Split Field 62mm
Split Field 67mm

## Opt. GLASS VERY FINE ETCHED

Starburst 4X 27mm
Starburst 4X 28mm
Starburst 4X 30.5mm
Starburst 4X 34mm
Starburst 4X 35.5mm
Starburst 4X 37mm
Starburst 4X 40.5mm
Starburst 4X 43mm
Starburst 4X 43.5mm
Starburst 4X 46mm
Starburst 4X 49mm
Starburst 4X 52mm
Starburst 4X 55mm
Starburst 4X 58mm
Starburst 4X 62mm
Starburst 4X 67mm
Starburst 4X 72mm
Starburst 4X 77mm
Starburst 4X 82mm
Starburst 6X 27mm
Starburst 6X 28mm
Starburst 6X 30.5mm
Starburst 6X 34mm
Starburst 6X 37mm
Starburst 6X 40.5mm
Starburst 6X 43mm
Starburst 6X 46mm
Starburst 6X 49mm
Starburst 6X 52mm
Starburst 6X 55mm
Starburst 6X 58mm
Starburst 6X 62mm
Starburst 6X 67mm
Starburst 6X 72mm

Starburst 6X 77mm
Starburst 8x 37mm
Starburst 8x 49mm
Starburst 8x 52mm
Starburst 8x 55mm
Starburst 8x 58mm
Starburst 8x 62mm
Starburst 8x 67mm
Starburst 8x 72mm
Starburst 8x 77mm

## DIFFUSER

Soft Focus 49mm
Soft Focus 52mm
Soft Focus 55mm
Soft Focus 58mm
Soft Focus 62mm
Soft Focus 67mm
Soft Focus 72mm

## FOG OPTICAL GLASS

Fog 49mm
Fog 52mm
Fog 55mm
Fog 58mm
Fog 62mm
Fog 67mm
Fog 72mm

## Opt. DIOPTR WITH CENTER HOLE FOR SHARP CENTER

Centre Spot Clear 49mm
Centre Spot Clear 52mm
Centre Spot Clear 55mm
Centre Spot Clear 58mm
Centre Spot Clear 62mm

Multi Image 3x 49mm
Multi Image 3x 52mm
Multi Image 3x 55mm
Multi Image 3x 58mm
Multi Image 5x 52mm
Multi Image 5x 58mm

## Colours for B&W Ground optical glass

### ONE STOP

Yellow 2x 46mm
Yellow 2x 49mm
Yellow 2x 52mm
Yellow 2x 55mm
Yellow 2x 58mm
Yellow 2x 62mm
Yellow 2x 67mm
Yellow 2x 72mm
Yellow 2x 77mm
Yellow 2x 82mm
Yellow 2x 86mm

### ONE STOP

Y/G 2x 49mm Yellow Green
Y/G 2x 52mm
Y/G 2x 55mm
Y/G 2x 58mm
Y/G 2x 62mm
Y/G 2x 67mm
Y/G 2x 72mm

## ONE AND ONE THIRD STOP

Orange 2x 46mm
Orange 2x 49mm
Orange 2x 52mm
Orange 2x 55mm
Orange 2x 58mm

Orange 2x 62mm
Orange 2x 67mm
Orange 2x 72mm
Orange 2x 77mm
Orange 2x 82mm
Orange 2x 86mm

## TWO STOPS

Green 2x 46mm
Green 2x 49mm
Green 2x 52mm
Green 2x 55mm
Green 2x 58mm
Green 2x 62mm
Green 2x 67mm
Green 2x 72mm
Green 2x 77mm
Green 2x 82mm
Green 2x 86mm

## THREE STOP

Red 2x 46mm
Red 2x 49mm
Red 2x 52mm
Red 2x 55mm
Red 2x 58mm
Red 2x 62mm
Red 2x 67mm
Red 2x 72mm
Red 2x 77mm
Red 2x 82mm
Red 2x 86mm

## Conversion Filters

We are unable to replace these with Japanese filters - replacements will be UK Optical resin filters

## JAPANESE OPTICAL GLASS

80A 52mm	82B 67mm
80A 55mm	82B 72mm
80A 58mm	85A 49mm
80A 62mm	85A 52mm
80A 67mm	85A 55mm
80A 72mm	85A 58mm
80B 49mm	85A 62mm
80B 52mm	85A 67mm
80B 55mm	85B 49mm
80B 58mm	85B 52mm
80B 62mm	85B 55mm
80B 67mm	85B 58mm
80B 72mm	85B 62mm
80B 77mm	85B 67mm
81A 72mm	85B 72mm
81B 55mm	85B 77mm
81B 67mm	85B 82mm
82A 49mm	85B 87mm
82A 52mm	85B 92mm
82A 55mm	85B 97mm
82A 58mm	85B 102mm
82A 62mm	85B 107mm
82A 67mm	85B 112mm
82A 72mm	85B 117mm
82A 77mm	85B 122mm
82B 49mm	85B 127mm
82B 52mm	85B 132mm
82B 55mm	85B 137mm
82B 58mm	85B 142mm
82B 62mm	85B 147mm

# KOOD

**CAN BE ORDERED FROM ANY INDEPENDENT RETAILER**

KOOD International Limited, Unit 6, Wellington Road, London Colney AL2 1EY

Tel: 01727 823812 Fax: 01727 823336

E-mail: [info@koodinternational.com](mailto:info@koodinternational.com) / [koodinternational@gmail.com](mailto:koodinternational@gmail.com)

**[www.koodinternational.com](http://www.koodinternational.com)**

KOOD BRAND PRODUCTS ARE EXPORTED WORLDWIDE

KOOD SUPPLIES EVERY PART OF THE PHOTO TRADE - HOME AND EXPORT.

EMAIL: [info@koodinternational.com](mailto:info@koodinternational.com) FOR DETAILS OF STOCKIST IN YOUR AREA OR, IF YOU ARE A CAMERA EQUIPMENT TRADER,

SEND YOUR DETAILS FOR ACCOUNT APPLICATION AND TRADE SUPPLY PRICES

TRADE AND IMPORTERS CAN PAY BY





- 1) KOOD uses small untoughend, thick Pilkington Optical Glass Mold's to produce the highest possible optically flat resin Filters without curvature to ensure infinity focus
- 2) Casting system eliminates all bleach so no loss of density or colour over time
- 3) Batch tested every 12 filters to maintain good neutrality
- 4) All filters packed in between card, in wallets which allow no movement or dust
- 5) KOOD Manufactures its own filters from casting to packing

### A FILTER TO FIT ALL COKIN A SIZE SYSTEMS



#### A Filter Holder Set Adapter Rings Only Fit Kood Holder

- A Filter Holder Cap
- A Filter Holder Hood
- A Adapter Ring 37mm
- A Adapter Ring 38.1mm
- A Adapter Ring 40.5mm
- A Adapter Ring 46mm
- A Adapter Ring 49mm
- A Adapter Ring 52mm
- A Adapter Ring 55mm
- A Adapter Ring 58mm
- A Adapter Ring 62mm

#### GRADIENTS

- 0.3 ND Gradient Soft
- 0.3 ND Gradient Hard Cut
- 0.6 ND Gradient Soft
- 0.6 ND Gradient Hard Cut
- 0.9 ND Gradient Soft
- 0.9 ND Gradient Hard Cut
- Light Blue Graduated
- Dark Blue Graduated
- Cool Blue Gradient
- Light Green Graduated
- Dark Green Graduated
- Light Mauve Graduated
- Dark Mauve Graduated
- Light Red Graduated
- Dark Red Graduated
- Light Tobacco Graduated
- Dark Tobacco Graduated
- Light Fog Graduated
- Strong Fog Graduated
- Light Yellow Graduated
- Dark Yellow Graduated
- Light Sunset Graduated
- Dark Sunset Graduated

#### POLARIZERS

- Linear Polariser Filter
- Circular Polariser Filter

#### NEUTRAL DENSITY

- Neutral Density 2
- Neutral Density 4
- Neutral Density 8

#### STARS AND DIFFRACTIONS

- Star x 4
- Star x 6
- Star x 6 with centre spot
- Star x 8
- Diffraction 2x
- Diffraction 36x
- Diffraction 4x
- Diffraction Star 4
- Diffraction Star 8
- Diffraction Square
- Diffraction Halo

#### CLOSE UP'S

- Close Up 1
- Close Up 2
- Close Up 4
- Split Field

#### MULTI IMAGE AND SPEED

- Multi Image 3
- Multi Image 5
- Multi Image 7
- Speed

#### COLOURS

- 20 x Polyester colour set
- Yellow
- Orange
- Green
- Red
- Sepia
- Sky

### CONVERSION

20 x Wratten polyesters set

- 80A
- 80B
- 80C
- 81A
- 81B
- 81C
- 82A
- 82B
- 82C
- 85A
- 85B
- 85C
- FLB
- FLD
- FLW



### DOUBLE EXPOSURE AND MASKS

- A Double Exposure
- A Double Mask 1
- A Double Mask 2
- A PSF



### DIFFUSERS AND FOGS

- A light Diffuser
- A Strong Diffuser
- A Fog 1
- A Fog 2

### NETS

- Net Blue
- Net Grey
- Net Green
- Net Orange
- Net Red
- Net Violet
- Net White



### SPOTS

- Oval Spot Blue
- Oval Spot Clear
- Oval Spot Grey
- Oval Spot Red
- Oval Spot White
- Spot Blue
- Spot Clear
- Spot Grey
- Spot Green
- Spot Orange
- Spot Red
- Spot Violet
- Spot White
- Wide Spot Blue
- Wide Spot Clear
- Wide Spot Grey
- Wide Spot Green
- Wide Spot Orange
- Wide Spot Red
- Wide Spot Violet
- Wide Spot White



### P SYSTEM TO FIT ALL COKIN P SIZE SYSTEMS

P Size Holder

#### Kood Adaptor Filter Rings + Cokin Holders

- P Adapter Ring 38.1mm
- P Adapter Ring 49mm
- P Adapter Ring 52mm
- P Adapter Ring 55mm
- P Adapter Ring 58mm
- P Adapter Ring 62mm
- P Adapter Ring 67mm
- P Adapter Ring 72mm
- P Adapter Ring 77mm
- P Adapter Ring 82mm



### GRADIENTS

- 0.3 ND Gradient Soft
- 0.3 ND Gradient Hard Cut
- 0.6 ND Gradient Soft
- 0.6 ND Gradient Hard Cut
- 0.9 ND Gradient Soft
- 0.9 ND Gradient Hard Cut
- Light Blue Graduated
- Dark Blue Graduated
- Cool Blue Graduated
- Light Green Graduated
- Dark Green Graduated
- Light Grey Graduated

- Light Mauve Graduated
- Dark Mauve Graduated
- Light Red Graduated
- Dark Red Graduated
- Light Tobacco Graduated
- Dark tobacco Graduated
- Light Yellow Graduated
- Dark Yellow Graduated
- Light Sunset Graduated
- Dark Sunset Graduated



### POLARIZERS

- Linear Polariser
- Circular Polariser

### NEUTRAL DENSITY

- ND400 9 Stops (Japanese Glass)
- available Round (Back Slot) Square
- (for use with PL, star etc)
- ND16 4 Stops (Japanese Glass)
- Neutral Density x2
- Neutral Density x4
- Neutral Density x8
- Neutral Density x8 (Glass)

### INFRA RED 720 P FILTER

Infra Red 720 Optical Glass

### STARS AND DIFFRACTIONS

- Starburst x4
- Starburst x6
- Starburst x8
- Diffraction 2x
- Diffraction 36x
- Diffraction Double Halo
- Diffraction Halo
- Diffraction 4x Star
- Diffraction Filter DS8
- Diffraction Square



### CLOSE UP FILTERS

- Close up +1
- Close Up +2
- Close Up +4
- Split Field

### COLOURS

- Yellow
- Orange
- Green
- Red
- Skylight
- Sepia



### DIFFUSERS AND FOGS

- Light Diffuser
- Strong Diffuser
- Light Fog
- Strong Fog

### CONVERSION FILTERS

- 80A
- 80B
- 80C
- 81A
- 81B
- 81C
- 82A
- 82B
- 82C
- 85A
- 85B
- 85C
- FLD
- FLW
- FLB



### DOUBLE EXPOSURE

Double Exposure  
Solar Eclipse Filter

### SPOTS

- Blue Clear Spot
- Clear Spot
- Green Clear Centre Spot
- Grey Clear Spot
- Orange Clear Spot
- Clear Oval Spot
- Grey Oval Spot
- White Oval Spot
- Red Clear Spot
- Violet Clear Spot
- White Clear Spot



### Z 100 MM FILTERS GRADIENTS 100 X 125MM

- 0.3 ND Gradient Soft
- 0.3 ND Gradient Hard Cut
- 0.6 ND Gradient Soft
- 0.6 ND Gradient Hard Cut
- 0.9 ND Gradient Soft
- 0.9 ND Gradient Hard Cut
- Light Blue Graduated
- Dark Blue Graduated
- Light Green Graduated
- Dark Green Graduated
- Light Tobacco Graduated
- Dark tobacco Graduated
- Light Sunset Graduated
- Dark Sunset Graduated



### NEUTRAL DENSITY

- Neutral Density 2
- Neutral Density 4

### DIFFUSERS AND FOGS

- Diffuser Light
- Diffuser Strong
- Fog 1
- Fog 2

### COLOURS

- Yellow
- Orange
- Red
- Green
- Sepia
- Skylight



### CONVERSION FILTERS

- 80A
- 80B
- 80C
- 81A
- 81B
- 81C
- 82A
- 82B
- 82C
- 85A
- 85B
- 85C
- FLB



Spot Clear  
Spot Oval  
Spot White

CAN BE ORDERED FROM ANY INDEPENDENT RETAILER

# KOOD

KOOD International Limited, Unit 6, Wellington Road, London Colney AL2 1EY

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[www.koodinternational.com](http://www.koodinternational.com)

KOOD BRAND PRODUCTS ARE EXPORTED WORLDWIDE



## Back Caps

Canon AF  
Canon FD  
M42 screw  
Sony/Min AF  
Sony NEX  
Minolta MD  
Nikon  
Olympus OM  
Olympus 4/3  
Olympus m 4/3  
Pentax K  
Yashica/Contax  
Fuji X  
Leica R  
Leica M  
Leica L39  
Samsung NX



## Body Caps

Canon AF  
Canon FD  
M42 screw  
Sony/Min AF  
Sony NEX  
Minolta MD  
Nikon  
Olympus OM  
Olympus 4/3  
Olympus M4/3  
Pentax K  
Contax/Yashica

## Adapters

### Camera - Lens Adapters

Can AF - FD  
Can AF - M42  
Can AF - Nikon  
Can FD - M42  
Oly M4/3 - CAF  
Olym 4/3 - Can AF (With aperture ring)  
Oly M4/3 - Nikon  
Oly M4/3 - Nikon (With aperture ring)  
Oly M4/3 - Leica M  
Sony/Min AF - MD  
Sony/Min AF - M42  
Minolta MD - M42  
Nikon - M42  
Pentax K - M42  
Sony NEX - Can AF  
Sony NEX - Sony/Min AF  
Sony NEX - Nikon AI  
Sony NEX - Nik AI and G  
Sony NEX - PK  
Sony NEX - Leica M  
Sony NEX - Can AF with aperture ring  
Yash/Can - M42

## C Mounts

Canon AF  
Canon FD  
M42  
Nikon  
Olympus OM  
C Mount Oly 4/3  
C Mount - Oly Micro 4/3  
Pentax K  
T2 Thread  
Sony NEX  
Can AF



## T2 Adapters

Can AF  
Can FD  
Konica  
Nikon  
Olympus OM  
Olympus AF  
Olympus 4/3  
Oly Micro 4/3  
Praktica B  
Sony/Min AF  
Minolta MD  
Pentax K  
Yashica Contax  
Yashica Contax AF



## Series 7

37mm  
46mm  
49mm  
52mm  
55mm  
58mm  
62mm  
67mm



## Reversing Rings

Can AF 52mm  
Can AF 58mm  
Can FD 52mm  
Can FD 55mm  
Yash/Cont 52mm  
M42 49mm  
M42 52mm  
M42 55mm  
M42 58mm  
Min MD 49mm  
Min MD 52mm  
Min MD 58mm  
Sony/Min AF 55  
Nikon 52mm  
Nikon 58mm  
Praktica B 49mm  
Pentax K 49mm  
Pentax K 52mm  
Pentax K 55mm  
Pentax K 58mm

## Camera Viewing accessories

Screen Hoods  
Canon 50D  
Canon 350D  
Canon 450D  
Nikon D70  
Nikon D80  
Nikon D300  
Full shield magnifying Screen Hoods  
Canon 50/7D/500D  
Canon 550D/Nikon 500D  
Canon 60D/600D

## Eye Cups

Canon 550D type  
Nikon D300 type  
Chinon  
Fuji  
Nikon F type  
Praktica  
Prism Right Angle Viewer

## Shutter Release Items

10" Metal Cable Release  
18" Metal Cable release  
24" Metal Cable release  
36" Metal Cable release  
10" Vinyl Cable release  
18" Vinyl Cable release  
20" Vinyl Cable release  
36" Vinyl Cable release  
20" Air release



## Camera Care Items

Medium Hurricane Blower  
Large Blower Brush  
Medium Blower Brush  
Small Blower brush  
Lipstick lens brush  
Lens Tissues  
Small Micro Fibre  
(Lens cloth)  
Large Micro Fibre  
(Lens cloth)  
Lens Cleaning Solution  
4 Piece Cleaning set  
7 Piece Cleaning Set  
(In White Snap Box)  
2 x Silica Gel  
3 x Digital Screen Protect  
(Squeegie and cleaning)  
Contact Cleaning Pen  
Red Eye Pen



## Camera Sling Strap

Concealed Wire, tripod  
Bush attach strap  
Double concealed wire strap  
Writ strap bush fitting

## Comfort Straps

Backing, reverse quick release  
Catches/Makes hand strap)  
Black  
Royal Blue  
For Canon  
For Nikon  
For Minolta  
For Minolta  
For Pentax  
For Olympus

## 30mm-38mm Wide Straps

Plain Black, embossed  
For Canon, embossed  
For Nikon, embossed  
For Minolta, embossed  
For Olympus, embossed  
For Pentax, embossed  
Hand Grip with Camera Platform  
Narrow black strap 25mm



## Loop Fitting Strap

Metallic Neck Strap  
Metallic Wrist Strap

## Rain Covers

Basic Rain Cover  
large  
Medium  
Summer  
Winter



## Dark Room

16"x17" Changing Bag  
27"x29" Changing Bag#  
3"x45" Changing Bag  
10 piece Film Dev Kit  
14 Piece film and print Dev Kit  
Dark Room Apron  
Straight Tank Thermometer  
25mm Dial thermometer  
45mm Dial thermometer  
2 XS/Steel film Clips  
3 x Bamboo Print Tongs  
Print/film squeegee  
Univ Dev Tank 2 x Spirals  
35mm Dev Tank  
Spare Univ Spiral  
3 x 7"x10" Dev Trays  
3 x 12"x10" Dev Trays  
3 x 12"x16 Dev Trays  
3 x 16"x20" Dev Trays  
3 x 16"x20" Dev Trays



## Graduated Beakers with Handle

500cc  
100cc

## Graduated H/Duty Measures

50cc  
100cc  
250cc  
300cc  
650cc  
1000cc

## Safelights free standing Or wall fixing

Yellow  
Green  
Orange  
Red

## Flash Accessories

### Inverted cone attachment give soft daylight result for

Canon 420EX  
Canon 580EX  
Canon 380EX  
Nikon SB 600  
Nikon SB 900

## Diffusers

Canon 380EX  
Canon 420EX  
Canon 430EX  
Canon 540EX  
Canon 550EX  
Canon 580EX  
Canon 600ES  
Nikon SB 600  
Nikon SB 800  
Nikon SB 900

## Flash Brackets

Straight Flash Bracket  
Angle Flash Bracket  
Pro Bracket 1  
Pro Bracket 2  
Pro Bracket 3  
Pro Bracket 5  
Pro Bracket 5  
Hot Shoe Co axial  
Hot shoe with lead  
Flash Slave Unit  
Flash Slave Unit with Sucker  
Flash Slave Nikon TTL



## Flash Leads Pc Pc

.05m Straight  
1m Straight  
3m Straight  
3m Straight  
5m Straight  
10m Straight  
3m Coiled  
5m Coiled



## Flash Leads PC- two pin AC

0.5m straight  
1m straight  
2m straight  
3m straight  
5m straight



## Film Items

Film Cement  
100 x super 8 splicing tape  
Super 8 Tape Splicer  
35mm Plastic reloadable  
Cassettes  
Film Cassette Opener  
Bulk Film loader  
Attaché case 5 x 50 din mag  
Attaché Case up to 600 slides  
APS Film Case  
Daylight Slide Viewer  
3 x Mag Slide Viewer  
2 X Mag Slide Viewer  
Auto Slide Viewer  
5"x4" Slide Sorter  
6"x10" Slide Sorter  
Box of 6 Acrylic Slide panels  
Twin 50 Din Mag  
Twin 50 CS Mag  
Hanimax Randal Mag  
Hanimax Straight  
Kodak Carousel c/w lid



## Filter Accessories/Rings

2x Filter Wrench 48 - 58mm  
2x Filter Wrench 62 - 77mm  
Folding Filtr. Pouch 4 x - 86mm  
Folding Filtr. Pouch 4 x - 67mm  
Folding Filtr. Pouch 9 x - 86mm  
Folding Filtr. Pouch 9 x - 67mm

## Filter Rings with Ret also can be used as distance rings - black

25.5mm  
27mm  
28mm  
30mm  
30.5mm  
34mm  
35.5mm  
37mm  
37.5mm  
40.5mm  
43mm  
46mm  
48mm  
49mm  
52mm  
55mm  
58mm  
62mm  
62mm deep  
67mm  
72mm  
72mm deep  
77mm  
82mm  
86mm  
95mm  
105mm  
127mm



## Filter Ring rotating c/w retainer

46mm  
52mm  
55mm  
58mm  
62mm  
67mm  
72mm  
77mm  
82mm  
86mm



## Lens Hood

### Collapsible rubber

40.5mm  
43mm  
46mm  
49mm  
52mm



55mm  
58mm  
67mm  
72mm  
77mm

## Wide Angle

49mm  
52mm  
55mm  
58mm  
62mm  
67mm  
72mm  
77mm



## Combi Two stage WA - Tele

49mm  
52mm  
55mm  
58mm  
62mm  
67mm  
72mm  
77mm



## Non Collapsible Lens Hood

### Petal Hood Screw fit can be Rotated to centralise

49mm  
52mm  
55mm  
58mm  
62mm  
67mm  
72mm  
77mm



## Metal

27mm  
28mm  
30mm  
30.5mm  
34mm  
37mm  
40.5mm  
43mm  
46mm  
48mm  
52mm  
55mm  
58mm  
62mm  
67mm  
72mm  
77mm



## Leica type Metal Hoods

37mm  
39mm  
40.5mm  
43mm  
49mm  
Fuji X



## Lens Caps

### Snap Caps

27mm  
28mm  
30/30.5mm  
34mm  
37mm  
40.5mm  
43mm  
46mm  
48mm  
49mm  
52mm  
55mm  
58mm  
62mm  
67mm  
72mm  
77mm  
82mm  
86mm  
95mm  
105mm



## With center grips

49mm  
52mm  
55mm  
58mm  
62mm  
67mm  
72mm  
77mm



## White Balance Snap Caps

52mm  
55mm  
58mm  
62mm  
67mm  
72mm  
77mm  
82mm





### Lens Pouches

With draw string

75x90mm  
75x110mm  
90x140mm  
90x170mm  
90x200mm

Zipped lid and filter compartment

Small  
Medium  
Large  
Extra large

### Shoe Fitting Spirit Levels

2 Way  
2 Way for Sony  
3 Bubble  
3 Bubble for Sony



### Stepping Rings

Stepping Ring 25.28mm  
Stepping Ring 25.30mm  
Stepping Ring 25.37mm  
Stepping Ring 27.28mm  
Stepping Ring 27.30mm  
Stepping Ring 27.37mm  
Stepping Ring 27.43mm  
Stepping Ring 27.46mm  
Stepping Ring 27.49mm  
Stepping Ring 27.52mm  
Stepping Ring 28.27mm  
Stepping Ring 28.30mm  
Stepping Ring 28.30.5mm  
Stepping Ring 28.35.5mm  
Stepping Ring 28.37mm  
Stepping Ring 30.525mm  
Stepping Ring 30.527mm  
Stepping Ring 30.528mm  
Stepping Ring 30.533mm  
Stepping Ring 30.535.5mm  
Stepping Ring 30.537mm  
Stepping Ring 30.543mm  
Stepping Ring 30.546mm  
Stepping Ring 30.549mm  
Stepping Ring 30.552mm  
Stepping Ring 30.525mm  
Stepping Ring 30.28mm  
Stepping Ring 30.30.5mm  
Stepping Ring 30.33.5mm  
Stepping Ring 30.37mm  
Stepping Ring 30.43mm  
Stepping Ring 30.46mm  
Stepping Ring 30.49mm  
Stepping Ring 32.537mm  
Stepping Ring 34.37mm  
Stepping Ring 34.43mm  
Stepping Ring 34.46mm  
Stepping Ring 34.49mm  
Stepping Ring 35.537mm  
Stepping Ring 35.549mm  
Stepping Ring 36.37mm  
Stepping Ring 37.537mm  
Stepping Ring 37.543mm  
Stepping Ring 37.546mm  
Stepping Ring 37.549mm  
Stepping Ring 37.552mm  
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Stepping Ring 62.97mm

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Stepping Ring 6977mm  
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Stepping Ring 7772mm  
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Stepping Ring 8267mm  
Stepping Ring 8272mm  
Stepping Ring 8277mm  
Stepping Ring 8286mm  
Stepping Ring 8682mm  
Hasselblad Adapter B50/52  
Hasselblad Adapter B50/55  
Hasselblad Adapter B50/58  
Hasselblad Adapter B50/67  
Hasselblad Adapter B60/58  
Hasselblad Adapter B60/62  
Hasselblad Adapter B70/72  
Rollei Adapter 66-67mm  
Rollei Adapter 66-72mm

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- ☐ Permanent
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- ☐ Single-sided Tape

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 28mm 4 Section Carbon Fibre  
 32mm 4 Section Carbon Fibre  
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 28mm 4 Section Carbon Fibre with Ball  
 Pad Foot  
 32mm 4 Section Carbon Fibre with Ball  
 Pad Foot  
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**level Geared centre col. Plus case**  
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 30mm series O

36mm series Q  
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Std BS small  
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QR Plate 2  
QR Plate 3  
QR Plate 4  
QR Plate 5  
QR Plate 6  
QR Plate 7 for L/Alloy



### Flexible Grip Pods

Small  
Medium  
Large  
Wire Flexi Pod  
G Clamp with ball head

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K Rig 3  
K Rig 4  
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60cm Steady Cam



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- K Big 4 Wheels 2 x stands
- K Big 3 Wheels
- K 2 x Dolly Stands

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1 for rods, Lens gear belt  
2 for Camera, L Mount, Lens Gear Belt  
3 Rods, Hard Stoppers, Lens Gear Belt  
4 for Rods Hard Stopper,  
Quick release, Lens Gear Belt

## Motte Boxes

KM1	KM2	KM3
-----	-----	-----

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Speed crank for FO-4  
12" Whip  
18" Whip  
Large Lens Support  
LENS Gear Belt  
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C Arm and Top Handle  
Platform with 40cm Rods  
I connector  
Z Connector

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Rig 2 With Top Handle  
Rig 3 F/Focus 4, KM2,  
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Cage set connector 2; Rods,  
**Top Handle KF 1, KM1**

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### Golden Eagle Experience in Leicestershire 2015 Dates £99

April 19th, May 17th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.

### Cheetahs, Lions, Foxes, Birds of Prey, Cambs. £109

April 18th, June 28th; Privileged access to Cheetahs, Bengal Tiger, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. New Cheetah Cubs for 2015

### Amazing Bat Photos & Learn Fill-in Flash Techniques £129

April 15th, 17th; Oxfordshire. We will concentrate on the Bats first. Take amazing bat photos. Practice fill-in flash on many other wildlife subjects in different lighting conditions. Max 4 persons. We are most happy to lend you a Canon digital camera and flash unit for the day. Indoor exhibits make weather conditions irrelevant.

### Big Cats at WHF, Smarden in Kent £149

March 21st, 28th. April 11th, May 9th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Serval, Cheetah, Pumas, Jungle Cat, Amur & Snow Leopards, Black Leopards, Clouded Leopards, Fishing Cat. Large open enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. Two sets of Lion Cubs born July & August 2013. Huge natural enclosure. Max 12 clients.

### Big Cats at WHF, Smarden in Kent

### - Specialist event for just 6 photographers - includes Jaguar £199

April 8th, 9th, 10th; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats. Now including Jaguar.

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### Gorillas & African Safari Experience, Port Lympne £149

March 22nd, May 3, 10, 31st; 3 gorilla sessions. No wires, fences or bars throughout the day. Clean backgrounds plus Privileged Access. Photograph at eye level over moat. Huge male silverbacks + family group. Private VIP Safari for 2.5 hours. Rhinos, Wildebeest, Eland, Zebras, Giraffes, Buffalo, Ostriches, Deer.

### Birds of Prey Workshop, Bedford £99

April 25th, 26th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding wooded locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

### Foxes, Otters, Wildcats, Badgers & more, Surrey. £139

July 6th, 7th, 8th; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Hedgehog, Harvest Mice & various Deer. This is possibly England's longest established photographic venue. 2 sessions with the foxes, sometimes only inches away from you. Time is spent inside enclosures with Foxes, Otters & Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through for any subject today.

### Small Cats Workshop, Welwyn, Herts. £99

April 22, 23rd; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition

### Bass Rock Gannets £185

June 5, 7, 11, 21st; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crowd of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

### Gannets diving off Bass Rock £99

June 19th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

### Farne Islands Puffins (Over 5 hrs photography) £89

June 6th, 10th, 17th, 20th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

### Pro Birds of Prey Shoot, Bamburgh, Northumberland. £139

June 13th, 14th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

### Pro Birds of Prey Shoot (2), Bamburgh, Northumberland. £139

June 4th, 8th, 12th, 16th; New venue. Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species, mainly British. Maximum 8 photographers.





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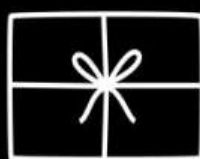
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